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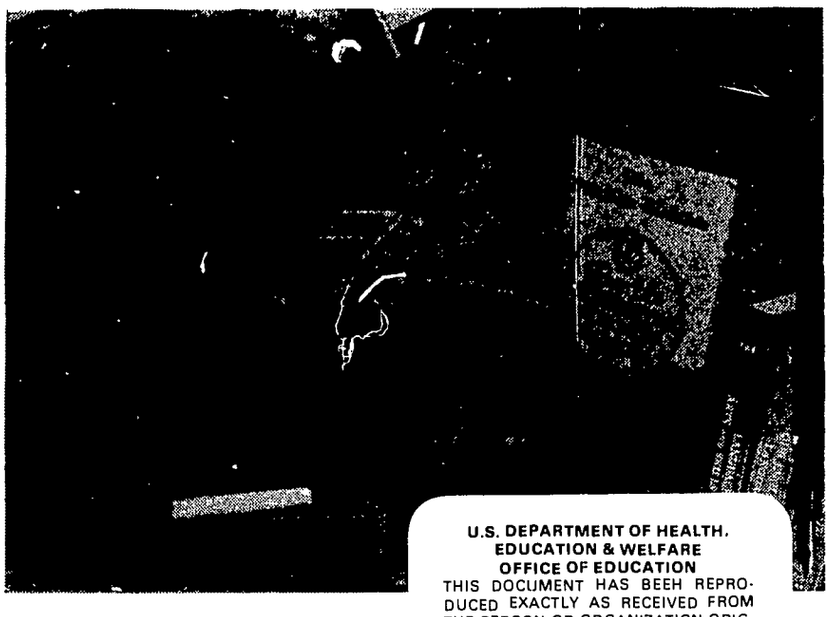
ABSTRACT

GRADES OR AGES: Grades 7-12. SUBJECT MATTER: English. ORGANIZATION AND PHYSICAL APPEARANCE: The guide has the following chapters: 1) "Literature," dimensions of the program, organizing the program, individual reading; 2) "Reading," objectives of a developmental program, planning a developmental program, areas of emphasis; 3) "Grammar and Usage," purposes in teaching grammar, the ferment in grammar, principles to guide the teaching of grammar, usage, aspects of language study for advanced students; 4) "Writing," motivation, preparation, how much writing, evaluative writing, suggested speech improvements, cumulative records, conferences, elementary principles of composition, mechanics, spelling, personal and creative writing, utilitarian writing, critical and intellectual writing, courses in writing; 5) "Speech in the English Class"; 6) "Listening and Viewing"; 7) "Planning Instruction"; and 8) "Articulation." The guide is printed and perfect-bound with a soft cover. OBJECTIVES AND ACTIVITIES: No separate listings of objectives and activities are provided, but suggestions are incorporated in the text. INSTRUCTIONAL MATERIALS: A list of books is provided in chapter 1. There is also a listing of publications for teachers of English, and films, filmstrips, and slides. STUDENT ASSESSMENT: Suggestions for evaluation are incorporated in the text. (MBM)



A Guide

ENGLISH IN FLORIDA SECONDARY SCHOOLS

BULLETIN 35 A
1970

DEPARTMENT OF EDUCATION

TALLAHASSEE, FLORIDA

FLOYD T. CHRISTIAN, COMMISSIONER

Foreword

IT IS WITH MIXED FEELINGS of pride and relief that we offer this guide to teaching English in Florida secondary schools to the teachers of the state.

The feeling of pride arises from a job well done by a committee of hard-working professors, supervisors, administrators, and teachers who have thoughtfully created, carefully sifted, and meaningfully set down some sound and workable suggestions for improving instruction in the field of English.

The feeling of relief comes from the knowledge that here at length we have a new guide to teaching English which reflects current trends and modern usage and considers the vast implications of modern communication media. There has been an understandable but none the less discomforting lag in providing this information for Florida teachers, and it is gratifying to know that now it is available.

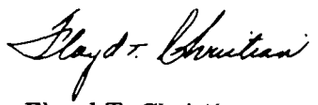
Originally charged with developing a curriculum guide in English for grades one to twelve, the committee responsible for this publication elected to divide its efforts and to concentrate first on the teaching of English in the secondary school. This publication is a result of those efforts. A guide to teaching English in the elementary school will follow closely.

Before offering it for general distribution, the committee has tested the usefulness of this document in a variety of ways. The Florida Council of Teachers of English spent one day of its annual meeting in 1961 reviewing and reacting to the workdraft. Large numbers of English teachers have used the material experimentally in their classrooms. Scores of other professional educators have made suggestions for improving its effectiveness. The practical nature of the document which has evolved will ensure its usefulness.

To teach pupils to speak and write accurately and clearly and

to communicate effectively are major goals of the schools. Although this guide alone cannot guarantee the attainment of these goals, it will provide a common base on which English teachers, both new and experienced, can build their own individually appropriate instructional programs.

As teachers you are not asked to follow the guide precisely, not even to accept it in its entirety. You are asked only to give it careful consideration and to glean from it any values it may hold for you. The guide does not answer all questions, and those questions that are answered may not always provide you with the answers you want or can accept. I am confident, however, that the teacher who does not find something helpful in this document will be rare.



Floyd T. Christian
Commissioner of Education

Acknowledgments

MANY PERSONS have contributed to the production and publication of this guide. Every contribution, great or small, served to further the work and bring closer the time when the guide would be available to teachers. To recognize all of these people by name would be impracticable, and in the process the name of someone would almost certainly be unintentionally omitted. Nevertheless, to them is due a great measure of appreciation and much of the credit for any success this publication may enjoy.

Grateful acknowledgment must be extended individually to the members of the state-wide committee which was charged with the responsibility for developing a guide to teaching English. This committee comprised Frank Doggett, Principal, Duncan U. Fletcher High School, Jacksonville Beach; Miss Barbara Goleman, Miami Jackson High School, Miami; Mrs. Blanche Hammond, Principal, Pine Hills Elementary School, Orlando; Miss Margaret Japour, Head, English Department, Boca Ciega Senior High School, Gulfport; Mrs. Ida Larkins McDowell, Bristol; Dr. David Stryker, Associate Professor of English, University of Florida; Miss Louise Watson, General Supervisor, Franklin County Schools, Apalachicola; Mrs. Elizabeth White, Language Arts Supervisor, Dade County Schools, Miami; Mrs. Martha Willson, Assistant Professor of Education, Florida State University; and Dr. Dwight L. Burton, Professor and Head of English Education, Florida State University, who served as chairman.

Appreciation is also due the members of the State Department of Education who assisted the committee in the development and publication of this guide. Dr. Sam H. Moorer, Director of the Division of Instructional Services; Dr. Joseph W. Crenshaw, Curriculum Specialist; and Paul Jacobs, Consultant, Language Arts, are due special recognition for the helpful editorial contributions and strong professional support they gave this project.

We are further indebted to J. K. Chapman, Howard Jay Friedman, W. H. Pierce, and R. W. Sinclair for suggestions and assistance with lay-out, illustration, and preparation of the guide for publication and distribution.

Introduction

THIS PUBLICATION is a guide for the English program in junior and senior high schools of Florida. It is not a course of study nor a syllabus.

It long has been recognized that a curriculum in English, as in any subject, must be developed by local groups of teachers who can appraise the special needs and characteristics of particular student populations and communities. Such local groups, however, need guidelines which can be determined from a study of the scholarship and research in language and literature and in the teaching of English. To identify such guidelines is the purpose of this publication.

Accordingly, the committee preparing the guide took as its first responsibility the analysis of scholarship, research, and current trends in the teaching of English. The recommendations and suggestions which are offered represent an application of this analysis to the Florida scene. Thus, this is not merely a statement of beliefs by one group.

Articulation of grade levels is a major problem in the English program. The Committee preparing the guide represented all grade levels from primary to college, though the material for grades 1-6 and for grades 7-12 appears in separate volumes.

All instruction in English must develop, of course, from certain objectives on which, in general, teachers of English agree: understanding and enjoyment of literature and skill in the oral and written uses of English. Rather than discuss these objectives formally, however, the committee decided to allow them to be implicit in all that is presented. Vital to the development of the individual and to the welfare of our society, the effective English program seeks to develop the language abilities of every student to the limit of his potential.

In the work of the committee the aim of responsibility to the

scholarship in the field was coupled with the aim of practicality. In his day-to-day work with a many-faceted subject, the individual English teacher faces many problems. Though his professional solutions will be his own, he should find help in this guide; for it is likely that many of his problems are also the problems of other teachers. Among the practical problems treated in the guide are these: How much writing should students do? What kinds of writing should be emphasized? How can writing be evaluated most effectively? What does grammar do for students, and what does it not do? Should structural linguistics be substituted for conventional grammar? How can students' language usage be raised to higher levels? What are important literary experiences at the various grade levels? How should the literature program be organized? Are book reports valuable? How can instruction in speaking and listening be worked into the regular fabric of the English program? How may effective units be organized? What adjustments should be made for students of high ability and of low ability? How does team teaching work? What is good college preparation in English? What role should the English teacher play in the teaching of basic reading skills?

Implementation of the Guide

Preparation of this guide will have been an idle exercise, of course, unless it is put to use in improving the English program in the local communities of Florida. If implementation is to be effective, teachers, principals, supervisors, and teacher-education personnel all have vital roles.

The role of the teacher. Naturally the effectiveness of any program rests, in the final analysis, with the individual teacher. If the kind of English program envisioned in this guide is to be developed, every teacher must be willing to scrutinize rigorously his own procedures and to make adjustments where needed, even at the jeopardy of his personal comfort and prejudices. Fundamentally, what is required of the individual teacher is a professional attitude. This demands that he be willing to act on the basis of the scholarship in his field even at the expense of pet procedures or individual views if these are not in harmony with the body of professional information. It is vital that the teacher's professional rights be protected; it is also important that teachers exercise individual initiative. But with individual rights goes the

responsibility to adjust instruction in the light of research and scholarship. The teacher, for example, who insists on extensive exercises in sentence diagramming in the belief that writing ability is being improved is not professionally responsible.

The role of supervisors, curriculum consultants, and department heads. Persons with overall supervisory or consultative responsibility can help greatly in the implementation of the guide by bringing it to the attention of teachers and by discussing it in group meetings. Furthermore, they may help in obtaining needed materials for implementing recommendations of the guide. They may help also in enlisting the interest and cooperation of administrators and in explaining the material in the guide to administrators, members of boards of education, and other laymen. Obviously, too, they will need to assist individual teachers in interpreting the guide and in implementing it step by step.

The role of principals. In systems in which there is little provision for overall supervision, the principal may help in the ways listed immediately above. As the leader of the faculty in the individual school, the principal can lead in setting a scholarly atmosphere. His interest in implementing the guide and his encouragement of the English teachers in doing so may be his greatest service. He may help greatly, too, through taking the attitude that teachers of all subjects have responsibilities in teaching reading and study skills and in developing skill in the basic mechanics of language. It will be important, too, for the principal to provide, as nearly as possible, the optimum conditions for effective teaching of English. This will involve an analysis of materials, teaching schedules, and procedures for scheduling students.

The role of teacher education personnel. It is obvious that teacher education personnel in the State's colleges and universities will play an important long-range role in the implementation of this guide. Some rigorous analysis of college curricula and teaching procedures by departments of English and of education may be in order. Most of the state's prospective junior and senior high school teachers of English are not receiving adequate training in writing, language structure, or speech. Too often the literature courses stress literary history with the result that the student does not himself learn how to read the genres of literature. Very few prospective teachers have opportunity to take much-needed courses in literature for adolescents. A number of

students are given inadequate experiences in student teaching. Departments of English and of education may render great service by working together in attacking the question: Are we producing teachers qualified to teach in the kind of English program envisioned in this guide?

Only a widespread team attack will produce an improved English program.

Action is needed now!

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CHAPTER 1

Literature

DESPITE THE HEAVY burden of skills teaching which the English course carries, it is the study of literature which furnishes the real content of the English program and lies at its core. For most secondary school students, study of literature is often their only contact with the humanities.

It is imperative, then, that the literature program be as effective and vital as possible. Yet to many high school graduates, their study of literature, in retrospect, recalls a hazy melange of identifying "morals," searching for climaxes, sleuthing for similes and metaphors, and memorizing sonorous lines of verse. In many schools the important objectives of the literature program have gotten buried under a mass of traditional practices and assumptions inherited from literary scholarship of an earlier day.

The Report of the Literature Committee of the School and College Conference on English[1] cites four popular "misconceptions" in the teaching of literature:

1. Excess of literary history
2. Misguided "correlation"
3. Abuse of technical analysis
4. Unimaginative application

It may be profitable for each high school to examine its program for evidence of these distortions. There is little doubt that programs in the eleventh and the twelfth grades often have been preoccupied with the history and chronology of literature. Students have learned facts about authors and selections, have sampled scantily of a great many writers, and have learned certain generalizations about literary periods and movements. Few teachers

[1]Reprinted in G. W. Stone, Jr., *Issues, Problems, and Approaches in the Teaching of Engish.* (New York: Holt, Rinehart, and Winston, Inc., 1961.)

will deny that there is value in historical perspective and in a student's ability to identify what he reads with certain great traditions such as romanticism and realism. But many would not agree that a plodding chronological survey of American or British literature is the best way to achieve these outcomes or that such surveys have not frequently resulted in teaching *about* literature at the expense of directing experiences *with* literature.

Again, most experienced teachers would agree on the value of wise correlation of literature with other subjects such as social studies. Yet the attempt to "fit" literature into the social science-based unit often may prevent the student from seeing the special values of literature.

Overemphasis on the technical aspects, or craftmanship, of literature is the bane of some programs. Analysis of literary technique is indispensable in the college course enrolling only majors in English, but the analytical approach must be used most cautiously with general students in the high school. Emphasis on the technique of literature too early has dried up the incipient interest of many students. It is important that students develop an understanding of technique, of aspects of craftmanship and the critical terms that describe them, not directly and formally but inductively through ever-expanding and more intensive experience with selections of literature. Unless a student can recognize and discuss *irony*, for example, in a short story he reads, it will be of no value for him to memorize a definition of the term.

To the authors of the School and College Conference Report, "unimaginative application" means the attempt "to make literature useful to the student as a preparation for specific situations in life"—the teaching of Frost's "The Death of the Hired Man," for example, for the purpose of showing students "how to deal with those who may some day make claims on our kindness." Certainly, literature should be related, when possible, to real life situations, and its ethical possibilities plumbed, but overconcern with "morals" or didacticism is stultifying.

Dimensions of the Literature Program

Three dimensions[2] apparently define the literature program

[2]Much of the material from this section is drawn from several published articles by Dwight L. Burton and from *Literature Study in the High Schools* (New York: Holt, Rinehart, and Winston, Inc., 1959).

in the high school: (1) the developmental dimension, in which concern is with the role of literature in providing personal delight and insight into human experience; (2) the humanistic dimension. in which concern is with the role of literature in bringing youth into contact with a cultural tradition; and (3) the dimension of form or skill, in which concern is with bringing the student to some understanding of the function of form.

The Developmental Dimension

Escape. Though escape is not a primary interest in the *teaching* of literature, it is a legitimate function of literature and is a major motivation of adolescents in choosing voluntary reading. For the student, the escape route through books may lead to the summit of Mt. Everest, an island in the South Seas. outer space, or a lake resort where a summer romance is almost inevitable. For individual guidance and suggestions for students. the literature teacher should have at his disposal in the classroom or school library a good collection of books which provide escape reading.

Extension of literal experience. Literature is rewarding to most readers in its power to extend actual experience. Within one's literal little world there simply is not enough of the kind of experiences he craves, especially in adolescence. The adolescent thirsts for action—the boys for the outdoor adventure. western, sea story; the girls for the milder adventure and romance. A very popular genre of book with the adolescent is the junior novel which treats of contemporary adolescent culture. Of the many writers of junior novels a few serve a worthy place in the literature program. Mary Stolz, Zoa Sherburne. James Summers, among others, write with artistry and insight about the world of adolescence.

In the function of extending experience, literature offers the chance for adolescents to play roles, to try themselves out. G. Robert Carlsen writes that young people "come to a semi-integrated picture of themselves as human beings. They want to test this picture of themselves in many kinds of roles that it is possible for a human being to play . . . He [the adolescent] wants to know what it would feel like to be a murderer, even though he is not planning to be one. He wants to know what it feels like to give one's life to religion, to be corrupt in

politics."[3] In this sense literature is preparation for experience, and it is important that selections for study or individual reading be chosen carefully in terms of their truth to experience, not only in terms of historical chronology or significance as examples of genre.

Literature has power, too, to take the reader to the bizarre fringes of experience. Apparently there is in human nature generally a fascination for the strange and unusual; this is especially pronounced in adolescence. Little wonder that Poe is a favorite story-teller! The vogue of science fiction has its roots partly in the taste for the bizarre, and teachers need not apologize for recommending such science fiction writers as Robert Heinlein, Isaac Asimov, and Nelson Bond.

The supernatural is an important skein in the literary tradition and is a source of interest as well. Here the channel of interest leads from the slimy monster story to Stevenson's *Dr. Jekyll*, Coleridge's *Christabel*, Keats' *La Belle Dame*, and James' *The Turn of the Screw*.

Insight into human experience and character. Growth to maturity of mind probably involves fundamentally an awareness of the complexity of human character and motivation. Of course, such complexity is at the heart of literature. The power of literature to impart an understanding of human experience and character gives literature study its major cogency. In studying a good selection of literature, whether a skillfully written junior novel or major classic, the student inevitably examines his own motivations as he becomes aware of the motivations of fictional characters. Huckleberry Finn, for example, represents universal adolescence in his battle of conscience concerning whether to turn Jim over to the authorities.

Insight into human experience involves, too, an awareness of the clash of values. A fundamental question undergirding the literature program is, "What do men live by and for?" Selections from *Antigone* to *The Canterbury Tales* to Michener's *Bridges of Toko-ri* to MacLeish's *J. B.* dramatize answers to this question. Biography becomes important in this connection as students consider careers as diverse as those of Louis Armstrong, Albert Schweitzer, and Eleanor Roosevelt.

[3]G. Robert Carlsen. "Behind Reading Interests," *English Journal*, XLIII (January 1954), p. 10.

Insight into human experience must encompass the legacy of human suffering. Literature study can make a contribution to this insight by the development of an understanding of the nature of tragedy. Students frequently finish their study of a work such as *Macbeth* without understanding why it is a tragedy when the "good guys" triumph at the end. In the twelfth grade the study of *Macbeth* might be enlarged to a modest study of tragedy in general, with the reading of Shakespeare preceded or followed by a Greek tragedy and a modern play by Eugene O'Neill or Arthur Miller. Perhaps such a unit might include fiction by Chekhov or Katherine Mansfield. Exceptionally able classes might study James Joyce's *The Dead*.

Another factor important to the individual's synthesis of experience is a perception of the significance of the everyday. Poetry is a vital medium for promoting this realization, for it is the individual facet of experience that absorbs the poet. In poetry, detail, as expressed in single words and phrases, assumes key importance. This is not always true of prose. In this connection it is of vital importance that students develop the understanding that poetry is about all things, something of guts and virility, not just sentiments of hearts and flowers. In the junior high school, students respond especially to lusty narrative poetry. "The Cremation of Sam McGee" may be distasteful to the teacher, but it may represent a milestone for the seventh or eighth grader. Senior high school students often respond to offbeat poetry not included in the standard anthologies in adoption —poems such as Elizabeth Bishop's "The Fish" and Karl Shapiro's "Buick" and "Auto Wreck."

The Humanistic Dimension

The humanistic dimension, in which students are brought into contact with a literary tradition, is in no conflict with the developmental dimension. The concerns of youth and the literary tradition come together at more joinings than the literature program has time for.

Contact with the literary tradition has been rather widely confused with exposure to certain anthologies or to certain lists of books. Yet the literary background presents so many possibilities that it is professional obtuseness to limit students to a narrow list of so-called "classics" or to introduce selections known

to be deadly with students merely on the basis that exposure *per se* is beneficial. The chronological surveys of American and British literature prevalent in the eleventh and the twelfth grades are justified frequently on the basis of acquaintance with the tradition. The survey, of course, was inherited from the colleges in an earlier time, and there has been a trend in both colleges and high schools away from such "Cook's tours" in which undue emphasis may be placed on learning *about* literature at the expense of experience *with* literature. Certainly, high school students should have experience with superior examples of the various literary genres drawn from American, British, *and* world literature. But contact with a literary tradition cannot be defined in terms only of acquaintance with authors and titles. What is most important is contact with ideas which have engrossed man over the centuries: man versus nature; power versus intelligence; individuality versus conformity, for example. A literature program which introduces students to the ways in which these eternal problems are approached in literature of the past *and* present is bringing students into contact with a literary tradition.

The Dimension of Form

The tendency toward an overemphasis on technical analysis in some schools has been cited earlier. Yet the various genres of literature are art forms, and the study of literature must necessarily involve study of these art forms. Form and idea, of course, never can be divorced. As teachers work with the ideas, concepts, and effects in fiction, poetry, and drama, they must at the same time work with the means through which these ideas and concepts are expressed and these effects achieved. Awareness of the function of form in literature will come gradually from the time that the seventh grader practices following a plot in fiction until the honors twelfth grader works with symbolism in modern poetry.

It is important that concern with the dimension of form begin early on a realistic plane. The eighth grader, for example, must learn to deal with such concrete symbolism as that of the coffee drinking related to growing up in James Street's *Goodbye, My Lady* if he is to be expected to understand, as an eleventh grader, the color symbolism in Crane's *The Red Badge of*

Courage. Or if the ninth grader is introduced to the symbolic use of scene in a junior novel such as Annixter's *Swiftwater*, in which a boy's fight with a wolverine on a trapline represents the meeting with evil, he will be in a better position later to deal with symbolism of action in *Moby Dick* or some other mature masterpiece.

Organizing the Literature Program

An effective program in literature will offer both intensive and extensive experiences. In general the study of literature in class will provide the intensive phase; independent reading will represent the broad extensive phase.

Study in Class

It is *not* the purpose of this guide to prescribe any single plan for organizing class study of literature. The vitality of the literature program in any grade will depend more upon the teacher—his background, his ingenuity and imagination, his command of teaching techniques—than upon the specific pattern of organization. Yet it is important to consider certain inherent advantages and disadvantages of the common plans of organization. Adherence to a few very general principles seems indispensable to effective class study of literature:

1. *The adopted anthology is not enough*. No single anthology—textbook of literature—can alone provide an adequate basis for literature study at any level, no matter how the anthology is organized. The anthology should be viewed as a convenient and important resource, not as the course of study. The selections as well as the editorial paraphernalia should be used discriminately. By no means will all of the selections nor all of the study aids be appropriate for given groups.

2. *Paperbound books are an important resource*. A great wealth of literature, from juvenile selections to the great classics, is available in inexpensive paperbound editions. Paperbacks should be used to supplement the adopted hardback anthologies. In some classes, paperbacks may replace the hardback anthologies completely. *Paperbound Books in Print*, issued quarterly by the R. R. Bowker Company, 62

W. 45th Street, New York 36, New York, is a valuable reference.

3. *Recordings, films, and other audio-visual aids will enrich the study of literature.* A wide variety of visual aids is available for literature study. The National Council of Teachers of English distributes many of these aids on a non-profit basis. Catalogs may be gotten free from the NCTE, 508 South Sixth Street, Champaign, Illinois.

4. *Patterns of organization and approaches may vary greatly from one ability level to another.* Many schools group students by ability for study in English. The individual teacher may meet classes representing two or three different levels of ability each day. Obviously, the pattern for literature study appropriate for the honors class will not fit the "basic" sections.

Class study of literature is usually organized in one of these five general patterns: (1) topics; (2) types; (3) chronology; (4) themes; (5) individual works.

1. *Topical organization*—In this plan selections representing various genres of literature are studied under a general topic which is of interest and significance to a certain age group. Typical unit titles are: "Heroes Yesterday and Today"; "Moments of Decision"; "Strange Encounters"; "Small Town America." This organizational pattern is especially appropriate for the junior high school. It is of great importance that junior high school pupils see the relationship of literature to their own lives as well as generate a zest for reading. The topical plan provides for wide reading in an interesting context. Junior high school students in general are not yet ready for the depth analysis, abstraction, concern with technique, and lack the background demanded in the other patterns of organization. The topical plans lends itself well, too, to the core curriculum common in seventh and eighth grades. Such units as "Wagons Westward" and "The Family Team" feature an integrated approach to literature and social studies.

   The topical pattern is also the most appropriate one for the low-ability sections in the senior high school. Again, the emphasis in such sections is on breadth rather than depth in

literature, and low-ability students cannot deal with abstract ideas, as in the theme approach, nor with technical analysis, as in the types approach. In one tenth grade low-ability English class the following literature units furnished the basis for the year's program:

Brief Encounters

People Who Were Different

The Daily Routine.

Strange Things Happen

Western Days

2. *Types organization*—In the commercially distributed anthologies, the types approach has been most prominently featured for the ninth and the tenth grades. In this plan, of course, units are organized around the various genres or types of literature. If tall tales, folk tales, science fiction, and such forms are considered types, this plan of organization may be effective occasionally in the junior high school. However, the more conventional types approach is most useful with mature students; its prominence in textbook-anthologies for ninth and tenth grades is an educational mystery. The most obvious drawback of the types pattern is that it puts literature study in a context many students consider sterile. Then, too, it promotes a tendency toward overconcern with technical analysis. Another objection is that the types approach is inapplicable to long forms: novel and full-length drama. In most high school classes there is not time for the class to read and compare several novels and full-length dramas in any one unit or even school term. An understanding of the form of the novel and drama will have to be developed over the several years in which students study literature. Some teachers believe that the same thing is true of the other literary genres.

3. *Chronological organization*—Chronological treatment of American literature in the eleventh grade and of British literature in the twelfth has long been the dominant pattern and remains the pattern in most of the hardback anthology-textbooks designed for these grades. The general disadvantage of this approach has been cited earlier: the tendency to

teach *about* literature rather than to guide students in experiences with literature. The detailed survey is an anachronism in the high schools. Many of the colleges, from which the survey was an inheritance, have converted the survey courses in American and English literature to "major figures" courses.

The fact that the adopted anthology is organized chronologically need not deter the teacher from organizing a course in another fashion if he is willing to supplement the anthology and to do necessary violence to the sequence of its selections. Used as a resource rather than a course of study, the chronologically organized textbook-anthology can serve any good course in American or English literature.

Though there is little justification for retaining the plodding historical approach, the general chronological pattern may be effective with high-ability, or honors, classes in the senior high school. Through such an approach, the advanced student may develop an understanding of the development of great literary traditions and their relationship to the present. In one twelfth grade honors course,[4] the following units furnished the structure of the literature program for the year:

I. The Greek Heritage
   A. Highlights of mythology
   B. *Oedipus Rex* and *Antigone*
   C. *Murder in the Cathedral* by T. S. Eliot

II. The Birth of English Literature: A Zest for Life
   A. Arthurian lore—Malory and others
   B. Chaucer
   C. Modern selections by Maugham, Kipling, Noyes, Masefield, and others

III. The Renaissance Spirit
   A. Selections from *The Prince* by Machiavelli
   B. *Hamlet*
   C. The Renaissance man in modern selections

[4]University School, Florida State University.

IV. The Classical Mood

A. Bacon, Chesterfield, Dryden, Pope, Swift, Johnson

B. Donne, Milton, and the Cavalier poets

C. Newman, Forster, Orwell, Auden

V. The Romantic Mood

A. Wordsworth, Keats, Coleridge, Shelley

B. *Wuthering Heights*

C. Modern romanticism

VI. The Sober Mood: Realism and Victorianism

A. Browning, Tennyson, Arnold, Strachey

B. *The Mayor of Castlebridge* by Thomas Hardy

C. Modern realism

VII. The Quest for Identity

A. *The Secret Sharer* by Joseph Conrad

B. *The Dead* by James Joyce

C. Modern poetry

4. *Thematic organization*—In this plan, the study of selections from the various genres of literature centers around a controlling idea or theme. This pattern is very like the topical except that the organization of units is necessarily tighter, and the theme, unlike the topic, states or implies a definite proposition about human experience. Typical unit titles are "Conformity versus Individualism," 'The Trial of Conscience," and "The West as Symbol and Myth." This pattern is most effective with high-ability and general classes in the senior high school, though, with careful choice of theme, the plan is effective with low-ability sections, too. For example, one teacher carried out in a twelfth-grade "basic" section a successful unit centered around the proposition, "Men live lives of quiet despair." One eleventh-grade low-ability group engaged in a unit on "The Image of the American," starting with the newspaper and television screen and going to such selections as *The Ugly American*. Carefui choice of theme—in terms of general significance as

well as manageability by adolescents—and relevance of selections to the theme are the two requisites for an effective program organized in this pattern. When these two conditions are satisfied, literature is given its most vital context.

5. *Organization by individual selections*—Some literature programs have no overall pattern. In some schools, this may indicate that literature study is haphazard and aimless, with no meaningful context, a series of assignments or lessons which adds up to nothing in the mind of the student. On the other hand, some teachers maintain that an overall pattern of themes, topics, or chronology is unduly restricting and distorting, that each selection of literature should be approached as a thing in itself, an individual work of art. Such an approach is rarely found in the high school although the chronological pattern sometimes actually results in this. Organization by individual selections is probably effective only in very advanced senior high school classes where the students already have developed rich backgrounds and sophisticated insights and are ready to progress through a series of major works.

This discussion of patterns in the organization of literature programs by no means implies that a single pattern need be used exclusively in a given class. Random eclecticism will produce a rudderless program, but considered eclecticism may produce a variety of approach of especial importance in general or heterogeneous classes. No matter what mode of organization may be followed, most teachers agree that class study of literature should involve consideration at each grade level of several major works of literature. These works will not be masterpieces in many instances, but will invariably represent literary art. A number of selections which might furnish "core" experiences in literature at each grade level are listed below. No class would be expected to deal with all of them. The allocations to grade levels as shown below would have to be adjusted to ability levels. That is, low-ability eleventh or twelfth graders, for example, might study some of the works suggested for the eighth or ninth grade. Short selections—poems, short stories, essays—are not included. Most of the selections are available in paperbound editions.

Seventh Grade

Buck, Pearl. *The Big Wave.* (Fiction or drama)
Knight, Eric. *Lassie Come Home.* (Fiction)
Krumgold, Joseph. *And Now Miguel.* (Fiction)
Scott, Walter. *Lochinvar.* (Poetry)
Twain, Mark. *Tom Sawyer.* (Fiction)
Ullman, James R. *Banner in the Sky.* (Fiction)
Whittier, John G. *Snowbound.* (Poetry)

Eighth Grade

Clark, Barret. *Fires at Valley Forge.* (Drama)
Holmes, Oliver W. *The Deacon's Masterpiece.* (Poetry)
Noyes, Alfred. *The Highwayman.* (Poetry)
Service, Robert W. *Cremation of Sam McGee.* (Poetry)
Stevenson, Robert L. *Treasure Island.* (Fiction)
Street, James. *Goodbye, My Lady.* (Fiction)

Ninth Grade

Annixter, Paul. *Swiftwater.* (Fiction)
Forbes, Esther. *Johnny Tremain.* (Fiction)
Kipling, Rudyard. *Ballad of East and West.* (Poetry)
Kipling, Rudyard. *Gunga Din.* (Poetry)
Richter, Conrad. *Sea of Grass.* (Fiction)
Sherwood, Robert. *Abe Lincoln in Illinois.* (Drama)

Tenth Grade

Buck, Pearl. *The Good Earth.* (Fiction) (Able Students)
Byron, George Gordon. *Prisoner of Chillon.* (Poetry)
Coleridge, S. T. *The Rime of the Ancient Mariner.* (Poetry)
Goldsmith, Oliver. *She Stoops to Conquer.* (Drama)
Michener, James. *Bridges of Toko-ri.* (Fiction)
O'Neill, Eugene. *Ah, Wilderness.* (Drama)
Rostand, Edmond. *Cyrano de Bergerac.* (Drama) (Able Students)
Shakespeare, William. *Julius Caesar.* (Drama)
Steinbeck, John. *The Pearl.* (Fiction)

Eleventh Grade

Benet, Stephen Vincent. *The Mountain Whippoorwill,* (Poetry)
Clark, Walter V. *The Ox Bow Incident.* (Fiction)
Crane, Stephen. *The Red Badge of Courage.* (Fiction)
Faulkner, William. *The Bear.* (Fiction) (Able Students)
Frost, Robert. *Death of the Hired Man.* (Poetry)
Hawthorne, Nathaniel. *The Scarlet Letter.* (Fiction) (Able (Students)
Hemingway, Ernest. *The Old Man and the Sea.* (Fiction)
Hemingway, Ernest. *The Sun Also Rises.* (Fiction) (Able Students)
Lewis, Sinclair. *Babbitt.* (Fiction)
Marquand, John. *The Late George Apley.* (Fiction)
Melville, Herman. *Billy Budd.* (Fiction)
Miller, Arthur. *All My Sons.* (Drama)
Miller, Arthur. *Death of a Salesman.* (Drama)
Miller, Arthur. *The Crucible.* (Drama)
O'Neill, Eugene. *The Hairy Ape.* (Drama)
Twain, Mark. *Huckleberry Finn.* (Fiction) (Able Students)
Wharton, Edith. *Ethan Frome.* (Fiction)
Whitman, Walt. *Song of Myself.* (Poetry) (Able Students)
Whyte, W. A. *The Organization Man.* (Non-fiction)
Wilder, Thorton. *Our Town.* (Drama)

Twelfth Grade

Bronte, Emily. *Wuthering Heights.* (Fiction)
Camus, Albert. *The Stranger.* (Fiction) (Able Students)

Chaucer, Geoffrey. *Prologue to the Canterbury Tales.* (Poetry)
Coleridge, S. T. *Christabel.* (Poetry)
Conrad, Joseph. *Heart of Darkness.* (Fiction)
Conrad, Joseph. *The Secret Sharer.* (Fiction)
Dostoyevsky, Fyodor. *Crime and Punishment.* (Fiction) (Able Students)
Eliot, T. S. *Murder in the Cathedral.* (Drama) (Able Students)
Fielding, Henry. *Tom Jones.* (Fiction) (Able Students)
Fitzgerald, Edward. *The Rubaiyat of Omar Khayyam.* (Poetry)
Hardy, Thomas. *The Mayor of Casterbridge.* (Fiction)
Hardy, Thomas. *The Return of the Native.* (Fiction)
Joyce, James. *The Dead.* (Fiction) (Able Students)
MacLeish, Archibald. *J. B.* (Drama) (Able Students)
Shakespeare, William. *Hamlet.* (Drama) (Able Students)
Shakespeare, William. *Macbeth.* (Drama)
Shaw, George Bernard. *Pygmalion.* (Drama)
Williams, Tennessee. *The Glass Menagerie.* (Drama) (Able Students)

Individual Reading

One of the twin anchors of the literature program is class study which involves primarily the intensive experiences with literature; the other is individual reading, involving mainly the extensive experiences. The in-class literature program which does not lead to voluntary out-of-class reading by many of the students may well be suspect. One Florida high school principal maintains that voluntary summer reading by students is the best proof of the effectiveness of the literature program.[5] But the choice of whether or not to carry on individual reading cannot be left to the adolescent. Individual reading, as distinct from purely recreational reading, should be a part of his required work in literature. Individual and extensive reading grows very naturally out of the topical or thematic pattern in which students first consider together selections related to the topic or theme and then go individually, or in small groups, to other selections suited to their tastes and abilities but still relevant to the topic or theme. Whatever the plan of organization, however, individual reading is essential in promoting reading interests and in providing for individual tastes and capacities. The individual reading program cannot be something separate, something divorced from the in-class study of literature. The fairly widespread requirement of "outside" reading—involving usually a written or oral book report every six or eight weeks—profits little if the outside reading program is not planned and individualized. The Tuesday book report session and the mineographed reporting forms are remembered with distaste by the majority of high school graduates.

[5]Mr. Frank Doggett, Duncan U. Fletcher High School, Jacksonville Beach, Florida.

The outside, individual reading phase should be as carefully planned as the in-class, intensive phase of the literature program. There are two general ways in which a planned out-of-class program may be set up. First, the teacher may outline several alternatives for independent reading in each of the literature units during the year. These alternatives would be appropriate, of course, to the range of interests and capacities in the class. Provision is made for oral or individual reporting of the reading for each of the units. Second, the teacher may set up with each student an individual reading design which will appropriately supplement and enrich the in-class literature study for the term. Each student's reading design will reflect his interests and his capacities. In this plan, the teacher may hold a conference early in the year with each student in order to plan the reading design most beneficial for him.

In any plan for individual reading some kind of reporting will be needed. Certainly the stereotyped book report on the standardized form is outmoded, and certainly the student should not be required to report formally on everything he reads. At times a general, informal class discussion on a certain category of books—current novels, for example—will serve in lieu of individual reports. The teacher-student conference, when feasible, may cover a great deal of ground. Yet the individual report will occasionally be needed. Jerome Carlin describes a number of possibilities for the book report:[6]

Analysis by a man of the future. In a time capsule or in the ruins on the planet Earth some man of the future finds the book and writes a paper on what it reveals of life of the earlier time.

The diary of a major character. At least three crucial days in the life of the character are dealt with as if they were being summarized in that person's diary.

A letter written in the role of a book character.

Written analysis from a specific standpoint.

Formal book review. The superior student can clip a book review from a newspaper and use it as a model for a review of the book which he has read.

The scholarly critical paper. Honors classes may combine research on "what the critics and authorities think of the author" with critical opinion on "what I think about those of his books which I have read." A separate section on the latter is a wise requirement, to encourage original thinking.

Round-table discussion under a student chairman.

Conversation. Students are paired for conversation about a book.

Oral reading and discussion of brief excerpts.

[6] "Your Next Book Report . . ." *English Journal*, L. (January 1961) pp. 16-22.

Significant incident or anecdote. Each student is a speaker on a TV program about good books. He must interest the audience by telling only one incident or anecdote from his book—comic, tragic, suspenseful, or otherwise possessed of human interest.

Dramatization. A committee prepares and presents a scene in radio-script fashion.

Group performance in the style of "This Is Your Life."

Reporter at the scene. While it's happening, a crucial scene from the book is described on the spot by a TV or radio reporter.

The trial of a major character. Defendant, prosecuting attorney, defense attorney, and witnesses may participate in the case. The charge should preferably be one of acting unethically, unfairly, or even unwisely, rather than one of breaking a law.

Interview. A character in the book is interviewed by a reporter or by a TV interviewer.

The author meets the critics. Three, four, or five students may form a group. Thus Charles Dickens may defend his *A Tale of Two Cities* against two critics, as they ask: "Why didn't you save Carton by some plot twist, giving the book a happy ending? . . .

Monologue or dialogue. A pupil takes the role of the major character and in a process of "thinking out loud" talks about the critical situation or problem he is facing at the high point of the story. This may be varied by using two students in a dialogue.

Sales talk. The student represents himself as a salesman endeavoring to sell the book to the class by means of a talk on its good points.

Presentation to a publisher. The class is the selection committee for a publisher or for one of the publishing book clubs. The student presents his report on a book from the standpoint of whether it should be published or of whether it should be offered to the book club membership.

Discussion of proposed projection conducted by a "playwright" and a "producer."

Outline of a TV or motion-picture version.

Art and other creative work. Book jackets, advertising blurbs, maps, scenes from the story, pictures of characters, posters, and the like are generally useful as supplements, but they do not always serve the purpose of requiring thoughtful consideration of the book. An accompanying analytical talk or paper is desirable if the creative work is intended to serve as a book report.

Of course, the teacher scarcely can expect the students to read extensively and to share reading in various kinds of reports if he does not show an enthusiasm for reading himself and for sharing his reading experiences with his classes. The teacher's comments on the books he is reading or has read are a rich source of motivation for students. The well-prepared teacher of literature not only is thoroughly grounded in the literary tradition, but he also makes an effort to keep abreast of the current scene through active reading of new books and of magazines such as the *Saturday Review* which presents reviews and a coverage of the literary world.

CHAPTER 2

Reading

IN RECENT YEARS reading achievement in the junior and senior high school has been a primary target of public criticism. As this basic "R" of the school program has stimulated censure and scrutiny, more and more school leaders have come to grips with an undeniable reality: too often improvement in reading skills comes to a standstill after a student leaves elementary school. As school personnel have sought to determine whether Johnny really could read, there has been evidence both gratifying and disturbing: Johnny *can* read and *does* read; however, he often cannot read with enough competency and maturity to meet the many challenges of modern life.

Fortunately, reading is "one up" on the much-discussed weather. Not only is everybody talking about it, but many people are *doing* something about it. Teachers of disparate fields—science, social studies, mathematics, and home economics—have rallied to grapple with this skill so necessary to a student's success. School administrators, supervisors, department heads, and especially English teachers have urged faculties to remember, "Every teacher is a reading teacher." And the awareness of this shared responsibility has been a vital impetus to the improvement of reading, as well as an important unifying factor in general instruction. It is obvious that only through the concerted effort of all teachers can the best results be obtained.

Once this awareness within the school has been developed, teachers discover the feasibility of a conscious, carefully devised *developmental* program which continues throughout the junior and the senior high school program. Certainly reading improvement is not the elixir transforming all poor students into academic "stars." But as teachers in mathematics, science, and social studies are realizing, improvement in reading *promotes* improvement in skills. In addition, it plays a significant role in the broadening of

special interests and the developing of more efficient means of handling problems of personal adjustment.

Although crowded classrooms, inadequate teacher allotment, and small budgets are potent deterrents to an ideal reading program, determined teachers and administrators have succeeded in incorporating sound remedial and developmental reading programs into their curricula—even without special reading teachers and well-equipped reading clinics.

The following suggestions are presented in the hope that they will encourage more "crusaders" within the secondary schools to initiate or supplement developmental programs. Because of the basic similarities of a junior and a senior high approach, the suggestions are incorporated in one section. This guide is no substitute for the many excellent books on reading improvement, nor is it a specific course of study (such as may be found within county publications). It is directed to the English teacher in the realization that it is he, more than any other teacher, who recognizes the need for a definite reading improvement plan. Furthermore, no other teacher is in a better position to attack the problems related to reading growth: abilities in vocabulary skills, comprehension, reading rate, and interpretive and critical judgment. While barriers to reading success can be the source of the English teacher's greatest grievances, they can also be the source of his greatest gratification. In the school where there is no reading specialist, no well-defined reading program, the English teacher can be the engineer in constructing a purposeful program.

Objectives of a Developmental Program

A primary responsibility of a secondary school reading program is to enforce a meaningful transition from elementary reading activities to the more complex, demanding ones of the junior and the senior high school. Specialized classes in mathematics, social studies, and science create an imperative need for the child to improve or adjust his reading rate, vary his purpose in reading, and learn new vocabularies. The student with a poor foundation in the rudiments of reading must be identified and guided so that he is not allowed to sink in the bewildering whirlpool of complex reading demands. The student adequately prepared must be encouraged in the growth of new abilities, and the student already

advanced in basic skills must not be ignored. Some reading specialists suggest that the best readers have the most potential, unexercised abilities. Certainly this last group must be encouraged and challenged so that their maximum effectiveness can be assured in the varied fields of higher education. Too often, it is the neglect of this group at a crucial time in their development that causes them to lose interest and drift aimlessly through the secondary curriculum, ending up with little direction aimed toward advanced education and/or meaningful careers.

Developing Reading Competency

A *developmental* program— that is, one recognizing the importance of reading growth as a student progresses in levels of learning—has as its basic tenet the knowledge that certain skills are basic to all reading processes. It provides training in the areas of word power, reading rate, comprehension skills, and interpretive abilities.

A developmental program provides for training in different types and aims of reading. It should consider skills required for the understanding and application of materials in the sciences, social studies, and language arts. Students must learn to see the need for adjusting their reading rates to the particular demands of assigned reading tasks. They should recognize the need for specialized vocabulary, for the exercise of complex comprehension chores. Their abilities to understand and interpret literary works should be reinforced. Finally, students should be guided into mature levels of understanding in the various communicative media which deal with current political and social issues of importance.

Defining and Exploring Student Interests

Effective developmental programs explore and enrich students' interests. Using information gained through interest inventories, tests, and anecdotal and cumulative records, teachers can quickly capitalize on existing interests. As special interests expand, curiosity arises. This irrepressible curiosity of adolescents—to read comic books, to watch television and the movies, to extend their experiences—is the spark which enables teachers to broaden interests and to stimulate genuine interest in learning itself.

Developing Growth and Understanding

Since reading experiences often develop the understanding and integration of a person's experience, a reading program can aid the young reader in that difficult task of understanding himself in relation to his world. The acute problems of adolescence can be the springboard to the reading of the fact and the fiction which handle those very problems. Furthermore, reading materials wisely selected can play a significant role in the analysis and evaluation of moral and spiritual values and in the building of effective citizenship. Certainly, a truly functional reading program should aim toward personal, social, and cultural growth, as it recognizes the importance of reading to the enlarging and enriching of a person's experiences.

As the reading program aims toward these ideals, teachers should create in young students an awareness of the need to read and to be well informed in an increasingly complex world. Thus, good reading habits perhaps can be instilled at a crucial stage of growth and wiser, more meaningful use of leisure time can then result.

Planning a Developmental Program

Teachers beginning a developmental reading program need to take certain steps if the program is to be effective. They need to consider how students' reading abilities are to be identified, how the program is to be organized, and how students will be grouped and scheduled for reading instruction.

Identification of Reading Abilities

The first step in creating a developmental reading program is to use all available means of identifying the reading abilities of students. The administration of standardized reading and vocabulary tests is an important means of ascertaining levels of reading competency. There are many excellent tests devised to measure students' vocabulary levels, reading rates, paragraph and story comprehension abilities, and other reading competencies. (See Appendix B.) Through a careful analysis of the results of such tests, teachers can better determine students' specific strengths and weaknesses.

Naturally, a teacher may learn a great deal more about reading

abilities and interests through observing the student, having conferences with him, and reading his compositions. In silent reading, restlessness and inattentiveness, "mouthing" of words, pointing to a line of text are obvious symptoms of real reading inadequacies. In oral reading, mispronunciations, omissions, reversals, and repetitions quickly indicate reading weaknesses. Such tools as the Eye Camera, reading films, and tachistoscope may be helpful if available, in determining habits and patterns in reading practices.

Comparing the results of reading tests with such data as I.Q. scores, grades, age, and results on eye tests is an ideal method of determining achievement accuracy. This teacher study should continue as the student advances from junior high school through his senior year in high school.

Organizing the Program

A meaningful reading improvement program should include:

1. Instruction in reading techniques for *all* students as a vital part of the curriculum
2. Instruction in all of the content fields, not only in English
3. Concentrated guidance through special classes for retarded readers
4. Cooperation and assistance of library staff in selecting and providing a variety of reading materials
5. In-service education program in reading instruction led by a competent reading specialist
6. Selection of a reading teacher or, perhaps, a reading chairman at each grade level, someone who can coordinate the efforts of all teachers to improve reading
7. Adequate facilities—a reading "laboratory," if possible, or at least materials (guides, machines, ample supply of books) which can be used by teachers in concentrating on improving various reading skills.

Grouping for Instruction

Grouping for instruction should be carefully planned to fit the needs and characteristics of individual schools. Various methods suggested are:

1. As a required class, with students given credit toward graduation (This class might be required in addition to other required courses, or it could be part of the English program.)

2. As a regular, systematic instructional unit in all classrooms

3. As a required class for those students a year below their grade level in reading achievement (students, that is, who are capable of improvement), with emphasis on a remedial approach

4. As an elective course (with or without credit) for students interested in improving their reading abilities.

Other provisions can be made for systematic instruction during students' study periods or during reading periods scheduled at regular intervals. Certainly severely retarded readers need the guidance of a reading specialist, either in or out of the school. Some schools have been successful in scheduling students according to their reading levels in distinctly grouped classes in English and other subjects.

Many skillful teachers, working in schools without specialized reading programs, have succeeded in organizing their classes in groups and in making differentiated assignments designed to challenge the pupil at his own level of competence. This, of course, is the most challenging of teaching problems, but it can be a richly rewarding accomplishment. The English teacher can provide for individual differences, for example, by carefully prescribing outside reading assignments for reports and panel discussions or by differentiating in difficulty the questions on material to be read in common.

Areas of Emphasis

Classroom instruction in any developmental program is concerned with various areas of emphasis. Areas discussed in the paragraphs that follow are those that have to do with the mechanics of reading, vocabulary development, word perception, word analysis, use of the dictionary, word meaning and interpretation, reading comprehension of various kinds, use of textbooks and library materials, and critical, interpretive, and oral reading.

The Mechanics of Reading

Essential for reading proficiency is the development of actual mechanical skills. Among the first of these is perception of words —familiarity with the form of the word, knowledge of its phonetic and pronunciation structure, and use of clues to meaning. In addition, an efficient reader must develop effective eye movements: a steady movement from left to right, with a decreasing need for regressions; attention to widening the recognition span, or a reading of thought units rather than reading word by word; and a flexibility in speed of reading as the type of material changes. Finally, a reader must develop habits of precision in reading, so that he does not distort the meaning by omitting or misreading words. Through attention to the mechanical details of reading power, teachers take a major step toward overall reading improvement.

Some use of mechanical devices may help in alerting students to the importance of technical prowess. Certainly, however, undue emphasis on machine-guided reading can result in the distortion of the real purposes for reading. When utilizing the "gimmicks" that motivate reading progress, teachers should keep in mind the primary principles of reading for content and with varied purposes.

Some machines effective in stimulating improvement are described here briefly.

1. Often very helpful and interest-catching devices are projectors which expose numbers, words, or phrases on a screen, with time settings ranging from one to one-hundredth of a second. (Only a regular ten- or fifteen-minute exercise with one of these machines is recommended.) The "tachistoscopic" principles can be effected by an individual's use of flash cards. This method is effective in widening eye span (for the word-by-word reader), but especially in improving a reader's ability to concentrate and to form rapid associations.
2. Reading films, with variations in the speed of material presented on the screen, encourage students to increase their reading speed, to widen their recognition span, to develop rhythmical eye movements, and to comprehend as they accomplish the physical act of perceiving the symbols.

3. Reading pacers or accelerators are individually manipulated guides set at desired speeds, forcing the reader to read faster than a shutter, a pointer, or a shadow which moves down the page.[1]

Inexpensive, teacher-made materials sometimes may serve the same purposes as expensive machines. For example, students may pace their own reading by moving a card steadily down a page of print, revealing a line at a time. Or a "window" large enough to reveal several words may be cut in a card. The student moves the window across the lines of print.

These devices often challenge or motivate students to improve their reading skills. However, they appear most successful when playing a subordinate role in the reading program.

As students work with machines devised to improve reading prowess, they often learn that a faster reading speed is desirable—especially with materials that do not require intensive reading. Increased speed in itself is not necessarily desirable. What is needed is a combination of techniques which alert powers of concentration, discourage inattentiveness and undirected reading habits, and consequently increase reading rate. In order to increase speed, students should concentrate on avoiding lip movements and habits such as pointing to the line of the text. Simultaneously they should be encouraged to note key words, topic sentences, and subject-verb elements forming main ideas. As they strive to focus on thought units, while widening recognition span, their speed—and comprehension—should quicken. Because of the increasing burden of reading assignments in the high school, it is important that students steadily increase their reading rates. But it should be remembered always that an effective reading speed varies with the type of content and is the result of a synthesis of the other technical skills. Reading speed without the power of word recognition and acuteness of comprehension is meaningless.

Developing Vocabulary

A student's success in reading depends to a great extent upon his ability to recognize, understand, and use words. The problem of growth in word power is sometimes complicated by a dull

[1]For a discussion of various reading machines see Strang, Ruth and Bracken, Dorothy, *Making Better Readers.* (New York: D. C. Heath, 1957), pp. 140-144.

classroom approach to the development of vocabulary. Dictionary study of mimeographed lists of new words, for example, often leads to frustration. Within the developmental program, many students need training in the fundamentals of word attack; and all students should continue a multiple approach to the understanding of words.

Underlying the teacher's approach to word attack is study of a student's visual perception. Attempts should be made to analyze his visual imagery of the whole word, of the order of letters within the word, of similarities and differences in word forms; his use of clues to accent and definition, and to meaning through illustrations.

Attention should be paid to the student's use of auditory perception skills, such as his recognition of consonant sounds at the beginning, middle, and end of the word; his awareness of rhyming sounds; his recognition of vowel sounds; and his recognition of the pronunciation and meaning of words in context.

Word attack skills. An obstacle to a student's reading success is a severely limited store of sight words, words which he immediately perceives and understands. If this supply is to be increased, the student must use various methods of word attack. While the context clue is of great importance in guiding a reader's understanding of words, it needs the support of the tools of phonetic and structural analysis. A phonetic approach is helpful (if used with other approaches). Word attack is usually enriched if a reader can associate sounds with the appropriate letter symbols and then blend these sounds into a whole word. Many students—retarded readers especially—require a review of phonetic principles: a recognition of initial, medial, and final consonant sounds; of short and long vowel sounds and consonant blends; of vowel-consonant combinations; and of rhyming sounds. Some useful basic phonetic information follows:

1. Seven vowel principles[2]

   a. When a stressed syllable ends in *e,* the first vowel in the syllable has its own "long" sound and the final *e* is silent.
      *eve*ning; sur*prise*; *pole*; *tale*

[2]From Ruth Oaks, "A Study of the Vowel Situations in a Primary Vocabulary," *Education*, 76 (May 1952), pp. 604-617. By special permission of Bobbs—Merrill Company, Incorporated, Indianapolis.

b. When a stressed syllable containing only one vowel ends with that vowel, the vowel has its own "long" sound.
*pa*per; *he*

c. When there is only one vowel in a stressed syllable and that vowel is followed by a consonant, the vowel has its "short" sound.
cap; hot; window

d. When a word of more than one syllable ends with the letter *y*, the final *y* has the sound of "short" *i*. When a word of more than one syllable ends with the letters *ey*, the *e* is silent and the *y* again has the sound of "short" *i*.
cit*y*; pretty; mone*y*

e. When a syllable contains only the one vowel, *a*, followed by the letter *l* or *w*, the sound of the *a* rhymes with the word *saw*.
b*a*ll; p*a*w

f. When there are two adjacent vowels in a syllable, the first vowel is usually "long" and the second vowel is silent.
tr*ai*n; bo*a*t; po*e*m; *ea*ch; s*ee*ms (*ou* is a very common exception)

g. When in a word of more than one syllable, the final syllable ends in the letters *le*, the *l* becomes syllabic (it functions as a vowel) and is pronounced, but the *e* is silent.
tab*le*; gen*tle*

2. Other phonetic information

a. The letter *c* before *e*, *i*, or *y* is "soft;" that is, it has the sound of *s*.
*c*ent; *c*ity; *c*ycle

b. The letter *g*. before *e*, *i*, or *y* is usually "soft"; that is, it has the sound of *j*.
*g*enerous; reg*i*on; *g*yrate

c. *w* before *r* is silent.

d. *k* before *n* is silent.

e. *g* before *n* is silent.

f. *ph* has the sound of *f*.

g. *b* is usually silent after *m*.

Phonetic analysis should be complemented by tools of structural analysis: knowledge of prefixes, suffixes, and root words; understanding of compound words; and a familiarity with contractions. As readers develop their powers of phonetic and structural attack, they should be increasingly able to unlock word meaning by perceiving root words in syllables and blending syllables into meaningful word units. Hearing sounds; recognizing similarities in configuration; reasoning toward meaning through detection of affixes and roots; tackling principles of syllabication; learning synonyms, antonyms, homonyms—these are important steps in increasing word recognition. Work with prefixes is especially useful since a few prefixes account for most of the prefixing in the language. A list of common prefixes follows:

*1. pre - before, in front of

*2. ab - from

*3. ad - to (admit, adjust, adverb) (also with "d" dropped)

4. ante - before

5. anti - against

6. circum - around

7. con - with (contract, congeal) (also with "n" dropped)

*8. de - down, from (depart, deform, deposit)

*9. dis - not or apart

*10. ex - out or former (also with "x" dropped)

*11. in - in or not

12. inter - between, among

13. intra, intro - within

14. mis - wrong

15. per - through (perspire, permeate, perceive)

16. post - after

*These account for 82% of all prefixes in Thorndike's list of 10,000 words; 24% of all words have prefixes.

*17. pro - before, for (protrude, promote)

*18. re - again, back

19. se - aside (select, secret, secede)

*20. sub - under, below

21. super - above (supersede, supervise)

22. trans - across, beyond

*23. un - not

24. uni, bi, tri

Although most secondary school pupils frequently refer to the dictionary, many of them are unable to use it effectively. Students benefit from drill that demands proficiency in finding words through command of the alphabet (even an eleventh grader has been known to be ignorant of alphabetical sequence!) and through use of guide words. A knowledge of the pronunciation key, ability to differentiate in the various definitions and inflections, and an understanding of etymological information, synonyms, antonyms, and related words are important in facilitating the student's use of the dictionary.

Contextual clues. Instruction in use of context clues is vital in high schools. Students should be encouraged to "look before and after" the new word to determine its meaning. Synonyms, appositives, illustrations, and summaries are easy guides to definition. But other guides are provided through the association of ideas with one's experiences. Students should work with sentences and paragraphs which have been carefully devised to clarify meaning of words through context. Visual aids can be used to teach use of context clues, as can mimeographed paragraphs with omissions to be supplied, or paragraphs containing new words to be defined through a careful reading of context.

Study of context clues is an excellent medium for illustrating a particular author's skill in creating mood or singleness of effect. Such authors as O. Henry, Poe, and Irving present real challenges to a reader's ability to find meaning through context. For instance, in "The Cop and the Anthem," O. Henry casts aspersions on the "*hibernatorial* ambitions of Soapy," as the pathetic tramp dreams of "soporific Southern skies." As the odds

go against this popular fictional hero, he is pitched "on the *callous* pavement," is met by a policeman of "severe demeanor," and ultimately is termed a "*despicable* and *execrated* 'masher.'" Another example is that of Irving's Tom Walker. Word growth—and literary appreciation—develop simultaneously as students fall under the legendary spell of Irving's Tom Walker and his *termagant* wife.

Often, through vocabulary growth, students become aware of their progress. If word study is meaningfully presented, most students respond rather gratefully; here is one language skill they can identify. They often become proud of their conquests in this area—whether it is in learning complex scientific or mathematical terms or simply in discovering another way of saying *bad*. Some curriculum planners have discovered in students such a curiosity about words that they have introduced classes in vocabulary. It would seem more fitting, however, to capitalize on this interest in the various content areas, encouraging teachers to create specialized word lists in different subject areas such as music, algebra, biology. Student growth in acquiring technical terminology (*laissez-faire, gerrymander, photosynthesis, chlorophyll, quotient*) is each subject teacher's responsibility.

The English teacher, however, can help in synchronizing these wordgrowth experiences through having students keep track of their growing supply of words in a vocabulary notebook or on file cards. Excellent vocabulary textbooks (paperback and hardbound) are available for concentrated study. Books like *Building Word Power, Word Wealth,* and *30 Days to a Better Vocabulary* provide not only definitions and pronunciation keys but also experience in using words in and out of context, in analogies, and in synonym-antonym combinations. Students, especially advanced ones, relish their mastery of these graded books.

Teachers who have no class sets or personal copies of these books available for student use find special merit in their own planned word studies, often incorporated into a literature or composition assignment. In addition, current magazine supplements and suggested activities in state-adopted textbooks present well-planned approaches to vocabulary enrichment.

As students grow in word power, they need to become aware

of variations in shades of meaning, *e.g., fat, plump, obese, stocky.* They should learn that words can be effective and even vicious in propaganda *(independent, liberal, radical, leftist).* In semantic approaches to analysis of news media, students quickly learn the importance of word choice, *e.g., idealist, dreamer, visionary, crackpot.*

As students learn the value of interpreting words used as tools of persuasion, as they perceive connotative values, they also can be taught the importance of words in clear communication. As they grow in word power, they should become conscious of the need for specificity of word choice. Thus, *bad* expands to *villainous, nefarious, heinous; pusillanimous, scurrilous.* Levels of meaning in their reading and writing become important, and their understanding of general and specific ideas is enriched.

An appreciation of words is also vital to an English teacher's role. Words, then, can be more than *perceived* and *understood;* they can be *appreciated* for their rhythmical beauty or interest, for their artistic effectiveness in creating varied sound effects or moods. Many poets, from Poe to MacLeish, suggest that "A poem should not mean but be." When students in a language arts program become sensitive to the innate beauty of words—in isolation and in combination—perhaps the highest ideals for word power have been achieved.

Improving General Reading Comprehension

Vital to progress in reading comprehension is the student's ability to "shift gears" according to purpose and content. Obviously, different skills are exercised, for example, in the tasks of following directions and of understanding a poem; therefore, various abilities and skill sequences should be defined.

Sentence comprehension. While the word itself may be a significant stumbling block to a reader's comprehension, the organization of the sentence, if it is complex in structure, is a reading challenge to many students. Students need to understand the structure of a sentence, to recognize subordination through phrases and clauses, to detect levels of coordination within the structure of a sentence. Punctuation and capitalization techniques should be used as guides to a student as he attempts to

pinpoint basic ideas. Inverted order, questions, pronoun references, connective words—these should be understood to effect the best comprehension. Above all, readers should be able to detect quickly the subject-verb combination which is the nucleus of sentence ideas.

Paragraph comprehension. Students quickly learn that the "topic sentence," that key to the main idea, is usually at the beginning of the paragraph. Perhaps this usual placement is actually a handicap to many readers in that they attach undue significance to that first sentence. They need to be alerted to the fact that the second sentence, or middle sentence, or next-to-last sentence may in many instances be the most concise statement of the issue. Furthermore, they need to be on the lookout for those signposts to change or complication: the crucial *connective* words. The difficult task of assessing subordinate value to some details and primary value to others needs special attention. Although the topic sentence and the clincher sentence are important clues to understanding the paragraph, the method of development is also important. Students should have much experience in detecting *methods* of paragraph organization. Looking for details, illustrations, reasons, comparisons, and contrasts is a reader's duty. Focusing on guide words, filtering the unimportant from the important, searching for the proved conclusions, evaluating the evidence, recognizing inductive and deductive organization—these are essential steps to mature reading power.

Understanding directions. Regrettably, directions—for preparing a meal, filling out a tax form, or driving a car—are often a Waterloo for the untrained. Testing experts are ever aware of the many errors made by students who fail to follow directions, and classroom teachers frequently deplore their students' inability to carry out instructions. Consequently, students should have frequent drills which challenge their ability to execute a precise task. Certainly an effective means of keeping students alert to directions is to vary the type of test given, to give students practice in answering different types of questions. The student who fails a vocabulary test because he wrote synonyms rather than antonyms may be shocked into an awareness of the importance of *reading*—and executing—explicit directions. Modern standardized tests present many challenges in the form of varying, shifting instructions to be carried out. As students find

themselves penalized for failure to meet certain specifications, they learn to read directions warily. Skimming through instructions is quite often cause for confusion and failure; students need to learn that directions require a careful scrutiny. Teachers can experiment with this problem through dictation of some assignments and through varying types of objective and subjective tests. Probably the teacher's greatest service to the student is in making him develop independence in such tasks. Too much repetition and interpretation by the teacher obviously discourage individual responsibility and alertness.

Skimming. On the other hand, many students waste time and effort through too conscientious a reading of those materials needing only a quick survey. Scrupulous word-by-word readers are often heard to complain about the eminently successful student who spends relatively little time reviewing for tests or reading novels. Skimming skills are invaluable to the student as he searches for statistical details or answers to specific questions. In such cases, the reader's eyes move rapidly down the page to locate names, dates, numbers, key words. This fastest of all reading rates has as its purpose not thorough comprehension but the mere pinpointing (in a list or in context) of the word or phrase which answers the question. Skimming is vital, too, as a student surveys the general plan of a reading selection, looking for headings, key phrases, topic sentences. In gleaning the essential pattern of thought, the student is thus better prepared to give the material the scrutiny desired for full comprehension.

Techniques helpful in grooming students in this specific skill may involve practice in finding dictionary information, timed exercises in the use of television or radio schedules, or practice in using a directory. Certainly the efficiency with which a student locates material in his textbook is revelant to his success in skimming techniques. Thus, format guides (index, table of contents, chapter headings, topics, footnotes) become functional. Oral questions asked in class about a paragraph, a poem, or a short story can be directed in such a manner as to encourage students to compete in finding answers readily. Certainly the importance of skimming in review or study should be brought to every student's attention. Thus, students can be guided into the habit of discriminating between the important and the

relatively unimportant details. Skimming possibly is one of the most valuable techniques in training readers to use their minds as "sifters" so that they remember the truly significant in their studying.

Reading maps, graphs, charts, tables. Inevitably, most placement tests reveal that students are vulnerable in their ability to use tables, charts, graphs, and maps successfully and quickly. It seems obvious that social studies, science, and mathematics teachers would find cause to concentrate on this standard weakness. However, the English teacher, too, can provide helpful experiences demanding use of this important skill. Literature books often make use of the chronological table, which can be used effectively if the teacher directs student attention to placing specific milestones in history, to comparing life spans of authors, to spotting significant correlation between scientific inventions or discoveries and literary trends. Graphs often reveal pertinent social or economic factors helpful to an understanding of literary movements, and maps certainly enrich students' appreciation of geographical location as an element in literary themes. The map, the chart, the illustration, if brought to the young reader's attention, can be a significant supplement to thorough comprehension.

Reading to organize. Just as the blueprint is inevitable in constructing a building, a map in driving through an unfamiliar area, an outline in preparing a paper, so the awareness of a writer's organizational plan is essential to maximum reading effectiveness. Whether a student is compiling information for a report, studying for a test, or simply reading a brief selection, he needs to approach his task with some concept of an outline. With the outline concept in mind, if not on paper, he can better respond to an author's arrangement of details.

In dealing with a brief selection, the reader often finds it helpful to skim through the material first to note topic sentences, key words, connectives and transitional words, and clincher statements. Thus, he gains an overall concept of design. Then, as he reads more carefully, he fills in details which support the larger ideas or primary points an author is making. Actual practice in outlining material read, with emphasis on conciseness and precision, is invaluable. Thus, the student learns to compress ideas through selecting sentences or phrases that are vital landmarks.

As he concentrates on the fine points of essential meaning, he can more readily group topics into a related whole, perceive relationships of cause and effect, comparison and contrast, and chronological sequence. With such care, the reader is more likely to identify the writer's purpose.

As students deal with a number of reading materials in order to prepare reports, they form many of those habits essential in the reasoning process. As they make use of organizational guides (italicized words, headings, marginal comments, sentence and paragraph summaries), they should begin to realize the importance of linking ideas and details because of certain relationships. Learning to group items into related groups is an all-important step in making reading a process of thinking. Reading then becomes a reasoning process, demanding more of the student's skills and resources as he fits sub-topic under major topic, rejects one ideas as irrelevant or inconclusive, and recognizes another ideas as meaningful to the entire scheme.

Teachers can improve this organizational power by such exercises as having students:

1. Reduce main ideas to major topics and then fill in supporting sub-topics
2. "Unscramble" a "scrambled" paragraph
3. Group words or topics into a logical, defined order
4. Recall scenes in a narrative in proper sequence
5. Select main topics for a series of related sub-topics
6. Underline in a paragraph words which are keys to important ideas
7. Determine the relationship which binds certain listed items
8. Distinguish within a group the main from the subordinate items
9. Number the items in a jumbled group to show proper sequence
10. Choose a fitting title for a group of topics
11. Summarize a paragraph in one sentence

12. Indicate the methods of arrangements they would use for developing various topic sentences.

This last process should build a student's awareness of the importance of various patterns of grouping ideas: through time sequence, examples, comparison or contrast, and reasons.

Using Textbooks and Library Sources

As students advance in the secondary school program, they are faced with the challenge of locating materials which will supplement their texts and provide extensive information on varied assignments. In junior high school, students should become familiar with available references in various subject fields. Their use of these materials should be assured by careful instruction from teachers and librarians as students progress through secondary school.

Even the effective use of the textbook requires teaching. Too few students recognize the importance of the title page, the index arrangement, table of contents, preface, chapter titles, footnotes, glossary, appendix, and bibliography. Abbreviations and systems of cross-reference also demand attention.

Early dependence on the dictionary can promote success in using this important reference, as noted earlier in this chapter. The encyclopedia merits special investigation. The retarded reader will obviously be discouraged by the reading level of the *Encyclopaedia Britannica,* but his interest may be stimulated by the organization of *Compton's Pictured Encyclopedia* or *World Book.* The English teacher should alert students to the value of the different authoritative encyclopedias. Working in the library with a class which has been assigned questions to be answered from encyclopedias is an excellent way to train students to weigh and evaluate materials. Assignments can require that the student use the various types of indexes, understand cross references, use visual aids, evaluate authorities, recognize the importance of dates of publication, and distinguish among different types of encyclopedias.

References in the various subject fields should be the responsibility of the specialized class; however, the English teacher can coordinate library skills by pointing out special references such as almanacs and yearbooks, literary and biographical sources,

rhyming dictionaries, guides to synonyms and antonyms, sources of famous quotations. And, often, he must take the responsibility (or share it with the librarian) for acquainting pupils with the library arrangement, the Dewey Decimal System, the card catalog, the vertical file, and *Reader's Guide*. Such tools as *Book Review Digest* should be brought to a student's attention as he grows in his ability to "review" books he has read.

Reading the Newspaper

In some communities, commerical newspapers furnish guides to reading the newspaper, and some editors provide individual copies of newspapers for classroom use for a one- or two-week period. Certainly a study of newspaper format and services is a helpful boost to future citizenship. (In towns where there is competition among newspapers, some good practice in critical evaluation might be feasible.) A knowledge of journalistic principles should surely be of service to most students. Since newspapers have such a strong influence in the shaping of public opinion, future citizens should have some training in using this medium wisely.

Areas of emphasis in teaching a newspaper unit might be:

1. An understanding of format and strategic placement of articles
2. A knowledge of the different sections of the paper—news, sports, art, society
3. Use of the index
4. An awareness of the "pyramid" style in reporting
5. A concentration on editorials and signed columns, with stress put upon critical reading
6. Study to determine political slant of a paper
7. Awareness of importance of skimming skills.

Critical Reading

Students need training in habits of critical evaluation of materials read. Gullibility must be discouraged if schools intend to do their part in preparing a well-informed, alert citizenry.

The English teacher must extend training beyond proficiency in reading rate, word perception, and simple comprehension. He must instill in his students a growing awareness of progaganda devices, semantic distortions, and "slanted" writing. Critical acumen must come into play as students work with reference materials and determine their validity for particular purposes. As students focus on issues of a controversial nature, they need guidance in seeing through the smoke screens of fallacious reasoning, emotional argument, unsupported theories, and propagandistic techniques. The young reader must learn that sincerity of conviction does not *prove* an argument, that factual evidence must be accurate, that evidence must logically evolve into a sound conclusion.

A first step in creating critical awareness is to train students in assessing the value of materials by *checking the authority or experience of an author*, the specific purpose of the selection, and the recency of publication. In understanding a novel, skimming through books for research data, or in evaluating a newspaper editorial, a student must try to determine the purpose behind the selection. Keys to purpose should be perused: prefaces, forewords, introductions, and topic sentences declaring intent or aim. In selecting materials on a given subject, a student needs to survey such items as publication date and chapter headings to determine relevancy to his task. Skimming through a book should reveal whether material is theoretical and general or factual and specific. Assessing relative degrees of importance is an important critical process.

Reliability of one source should be tested by a comparison with other creditable sources. Students, if guided, soon become skeptical of the authenticity of the historical novel or the fictionalized biography; for example, as they become aware of discrepancies in Irving Stone's and Robert Sherwood's portrayals of Mary Todd Lincoln. They should be encouraged to question this matter of accuracy as they compare two different newspaper accounts of the same incident. They need to discriminate between fact and opinion by analyzing word choice for emotional shading. Generalizations should be probed for the evidence or authority in their favor; conclusion-jumping with insufficient support should be discouraged.

As students learn to use care in scrutinizing the inductive

and deductive reasoning processes, they quickly see errors in such statements as "All Italians like spaghetti" or "All politicians are crooked." Furthermore, probing such unfounded generalizations through a study of syllogisms is fascinating to many students. Once cognizant of loopholes in inductive and deductive reasoning, a reader has taken a major step toward critical reading power.

Teachers should also encourage students to detect exaggerated claims, emotional language, statements and statistics distorted out of context, inadequate evidence, unsupported generalizations, and testimonials from unqualified persons.

Propaganda devices. Interesting units can be prepared to illustrate the variety of propagandistic devices found so commonly in advertising, in argument, in political campaigning. Students should be made wary of devices such as begging the question, name-calling, card-stacking, and red herring. Once alerted, students are quick to detect an advertiser's use of "prestige" appeal, or a politician's "plain folks" approach or use of "glittering generalities" to win over his audience. The "let's get on the band wagon" tactic, the dazzling testimonial, reasoning from a faulty major premise, and so on—these are fascinating and important techniques and fallacies which are traps for the credulous reader.

Many activities can be planned to challenge students to read critically and warily. Newspaper reports of the same incident can be compared, as can editorials presenting conflicting views or columns reflecting partisan slanting. Students profit from selecting words which slant interpretation or play upon existing prejudices and fears. (Here students should be reminded of the distinction between the connotative and denotative meaning of words.) Selected argumentative writings can be presented to the class and the students questioned about the author's purpose or the soundness of his ideas. Articles with the conclusion omitted might be presented and students encouraged to draw their own logical conclusions. Then, too, students need practice in reading between the lines in those materials rich in implication and indirect statement.

With increased concentration on *critical* reading, the reading process becomes a *thinking* process, drawing upon a student's

ability to organize ideas, evaluate them, and arrive at sound, logical conclusions. Perhaps training in this area is one of the greatest services of the English teacher, as he trains young people in handling tools vital to effective citizenship. Here he can strike potent blows against apathy, credulity, and ignorance. With the growth of critical, logical powers can come a crucial challenge to narrow-mindedness and bigotry. As students probe arguments for bias and emotional slanting, they must of necessity learn to scrutinize their own "slants." If the English teacher in the secondary school does nothing else but open up minds closed by prejudice and illogical thinking, he has done an invaluable service for his students and for society.

Interpretive Reading

As a student progresses in his reading prowess, he must be helped to reach a reasonably mature level of interpretive ability. Because so many literary works *suggest* rather than *state* ideas, the reader needs guides to help him draw inferences and conclusions which are logical outgrowths of the author's purpose. Here he employs organizational and critical powers as he identifies the author's purpose, perceives relationship among ideas, and ultimately evaluates the conclusions.

Perceiving an implication requires practice in having students state what a series of facts, ideas, or events implies. Translation of a figurative statement to a literal one is helpful in teaching students to make valid inferences. Clichés such as "a rolling stone gathers no moss," "Hitch your wagon to a star," become fun for the student to unravel either in literal paraphrases or original figurative counterparts. Emerson presents a challenge to interpretation (and good topics for themes) with statements such as "The civilized man has built a coach, but has lost the use of his feet" or "Society is a joint-stock company . . . ." Students might be asked to solve the riddle in a paradox such as Wordsworth's "The child is father of the man" or perceive the irony in Mark Anthony's "Brutus is an honorable man." Solving some of Emily Dickinson's "riddles," understanding the implication underlying Whitman's adverse reaction to the "Learn'd Astronomer," discerning Frost's alternative in "The Road Not Taken," recognizing the symbolism of Eliot's "Hollow Men"—these are means of focusing on this subjective art of interpretation.

After students have read a short story or novel, they should be encouraged to understand the reason behind the particular sequence of events. They might be asked *why,* for instance, Pepe, in John Steinbeck's "Flight," fled from his pursuers. In her short story "The Enemy," what Pearl Buck *implies* about universal aspects of human kindness is far more meaningful, of course, than the sequence of events. The effects of Dimmesdale's hidden sin, in *The Scarlet Letter,* reveal a profound implication to the perceptive young reader. Many students learn to value implications as their book reviews are geared to analysis of purpose and accomplishment rather than parrot-like reporting of details. Thus, a student learns the value of Steinbeck's desire to reform social conditions or Orwell's or Huxley's wish to awaken citizens to dangers inherent in modern civilization.

Perception, then, should grow beyond mechanical achievement, establish another dimension, as a student "interprets" *The Rime of the Ancient Mariner* as allegory, *The Hairy Ape* as symbolism, *Animal Farm* as a fable with strong political implications. Therefore students should learn to enlarge their understanding of metaphorical language, idioms, allusions, abstract words and symbols, irony, paradox, and allegory. Thus, they can better react creatively in this process of reading, forming logical conclusions and amalgamating these conclusions into their own personal experience. As a result, reading then can be truly purposeful, aiding young people in the "symbiotic" transfer which should take place between literature and life.

Oral Reading

Oral reading skills naturally are reliant upon those of silent reading; however, they need added reinforcement if the oral expression is to combine accuracy and *expressive* interpretation. Generally, an oral reading activity is more meaningful if a student is given forewarning so that he can master the selection silently first. Thus, his ability to perceive the words confronting him and to comprehend the ideas is enhanced. Then he can concentrate upon giving a conscientious "interpretation" through his reading. In addition, when given time to prepare for his oral reading, a student usually is more aware of the skills exercised.

The "territory" included in this area of oral reading is

actually rather wide and diversified. For instance, in many schools homeroom or classroom officers are appointed to read announcements or instructions to their groups. Within various classes, students often are required to read special reports or their own compositions. In clubs, student government activities, and assemblies, students are called upon to perform reading tasks. In the English or speech class a student has an excellent opportunity to try his skill at interpreting humorous, poetic, or dramatic materials.

Inevitably, as students are prepared to perform oral reading assignments, certain mechanical skills should be stressed. Poise and confident manner come slowly to many adolescents; only experience in facing the class—and in evaluating others—builds this vital ingredient to oral reading power. Habits of distinct enunciation and pronunciation require practice. Principles of word attack aid in the mastery of oral expression. Often, tape recordings help a student in establishing a pleasing and varied tone, as he recognizes a nasal or shrill quality. Finding the appropriate volume and pacing words properly demand practice.

For effective interpretation in oral reading, students may experiment with shifts in emphasis upon different words in sentences. As the oral reader draws upon his silent reading skills, he becomes aware that antithesis and balance require special emphasis, that certain phrases and clauses need a subordinate stress, that certain connective words demand emphatic intonation. The oral reader should become sensitive to significant groupings, to irony or satire, to changes in thought, to significant modifiers. As he aims to understand the author's purpose, he can more quickly screen for the listener through his own inflections the subordinate words and phrases from the vital ones. Effective use of the pause after a thought unit rather than after each word may require the cultivation which practice and constructive criticism can provide.

Oral activities offer many opportunities for teachers to put to good use the exhibitionism teenagers so often display. When students have responded favorably to a recording of readings of poetry, they can be challenged to try doing the same thing themselves, reading a favorite poem aloud as they think it should be read. Occasionally, sensitively alert and creative students

render better interpretations than the teacher. The chapter on speaking presents further discussion of oral reading.

Reading development underlies progress and learning in the entire junior and senior high school curriculum. Though the role of the English teacher is important, this development can be promoted effectively only through the combined efforts of teachers of all subjects. Every teacher *is* a teacher of reading.

CHAPTER 3

Grammar and Usage

SINCE THE DAYS of the academies in early America when English became established as a subject of the curriculum, grammar has been a stock in trade of the English teacher. Yet the teaching of grammar has caused more frustration, probably, than any other aspect of the English program. Grammar is a highly connotative, emotion-enshrouded word. To many laymen, and some teachers, the word connotes all the virtue of "the fundamentals," the "three R's." The average layman has great faith in grammar. For him it has a hazy but firm value. Frequently this feeling arises from a familiar castor-oil philosophy of education: something that he remembers as onerous and unpleasant, he reasons, must be salutary. And he feels uneasy when he suspects that grammar is being slighted.

For many teachers the great appeal of grammar lies probably in its definiteness. Here is a body of content that can be taught and on which students can be tested objectively. This definiteness is the more appealing because the English teacher is so often in the realm of the intangible—when teaching literature, for example, or writing skills which develop with such maddening gradualness.

Purposes in Teaching Grammar

There is no need, of course, to debate the question, "Should grammar be taught?" Of course grammar is necessary if teachers are to give students instruction in language which entails correcting and explaining. This requires some terminology and immediately, then, we commit ourselves to *some* description of the structure of the language. We must talk to students about their sentence fragments, run-on sentences, and misplaced modifiers. Grammar supplies the system with which we can communicate about the English sentence, which is the province of grammar.

Grammar, in this discussion, is used to mean the system by which the structure of the English sentence is described—its word forms, or morphology, and the relationships of its parts, or syntax. Grammar has to do with what happens in the English sentence, not with what ought to happen under certain social conditions. This is the province of usage which is discussed in the following section.

The first need in planning a program in grammar is for a realistic answer to the question, "What can grammar do and what can't it do?" Apparently, there are five common assumptions regarding the value of learning grammar:

1. that study of grammar will improve writing
2. that study of grammar will improve usage
3. that grammar study is important as preparation for college
4. that, apart from any possible effect on writing or speaking, grammar has inherent value as a cultural study
5. that grammar study will help students in learning a foreign language.

Individual teachers and faculty planning groups might profitably study each of these assumptions carefully. Here it is possible merely to comment on each. Research over several decades has established the tenuous connection between ability to write and knowledge of grammar. The numbers of skilled writers who cannot parse a sentence are legion, as are the numbers of infallible parsers who cannot turn out a unified, interesting piece of exposition. Grammar study, of itself, will not improve writing, though much grammar drill is carried on ostensibly for this purpose. Instruction in grammar cannot take the place of instruction and practice in writing, and the value of grammar in improving writing is realized only through close correlation of instruction in the two phases of language study.

That there is also a tenuous connection between study of grammar and improvement of actual usage has been established by research. It is one thing to *know* rules of grammar, or even to *know* the accepted form, and another to *use* the accepted form habitually. That is, the study of grammar will not cause substandard usages, ingrained through habit, to disappear, any

more than knowledge that heavy cigarette smoking may cause lung cancer will cause the two-packs-a-day man to cut down. Other factors which are involved are dealt with in the following section on usage.

Senior high school teachers have been actively concerned with the third assumption—that grammar is important as preparation for college. In recent years, this has become highly doubtful. The role of grammar in college English courses differs greatly from one institution to the next and even from one instructor to the next within the same institution; but, in general, knowledge of grammar has little to do with admission to college or with success in college, though ability to write has a great deal to do with both.

In a study of the placement tests for freshman English used in 194 colleges and universities in all sections of the country, David M. Litsey concluded that:

1. only 2.34 per cent of the total items on the tests analyzed were devoted to technical grammar: identifying parts of speech and phrases, clauses, and objects; labeling infinitives, participles, and gerunds, etc.
2. punctuation and capitalization, usage, spelling, and vocabulary accounted for 93 per cent of the total items on the tests.
3. ". . . it may be stated confidently that colleges no longer are interested in whether an entering student knows technical grammatical terminology, punctuation rules, evanescent pronunciations, or the like, but rather colleges are concerned with proof that a student can actually use language to good effect."[1]

A recent case-study analysis of success in the freshman English course at the University of Forida indicated that the percentile ranks on the 1958 revision of the Cooperative English Test corresponded closely with the students' achievement.[2]

The Cooperative English Test, since it is given as a part of the state-wide twelfth-grade testing program, is of especial

[1]David M. Litsey, "Trends in College Placement Tests in Freshman English," *English Journal*, XLV (May 1956), pp. 250-56.
[2]Derrick, Clarence, "What Do You Expect?" *English Journal*, XLIX (February 1960), pp. 95-107.

interest to Forida teachers. The three parts of the test measure recognition of effective sentence structure and style, proficiency in diction, and ability to organize. No items demand knowledge of grammar terminology or skill in diagramming.

The argument that study of grammar is of inherent value as a cultural study has been revived in recent writings of the structural linguists. For example, J. J. Lambert states: "It [structural linguistics] may help the teacher approach with more certainty some of the problems in sentence construction and usage, both in speaking and writing, but this is only a by-product. . . .The fact that English is our language and the fact that language is our most important day-to-day activity are adequate motives for studying it.[3]

And James Sledd argues: "I could not prove, and I know of no one else who could prove, that the vast sums devoted to the teaching of English grammar pay off in terms of better student writing. Maybe the best way to make a student write well is to get him born into an educated family where good books are cherished, but neither linguisticist nor classroom teacher can play God. Given a man, they *can* help him to understand what he is and what makes him so, and if in the process they may help him to become a writing man, they should be thankful for an added blessing."[4]

For many able students who are capable of dealing in abstractions, the analytical study of grammar may be interesting in itself. If a school faculty feels that there is a need to be met in this respect, the best solution lies probably in the one-semester elective course in grammar or language study the senior year. It is the viewpoint, however, of the committee preparing this bulletin that the study of grammar in the required English courses for all students is for the purpose of improving expression.

Echoes of the fifth assumption—that study of grammar is necessary in preparing students for study of a foreign language—are becoming fainter in high schools. Foreign language study is beset by the same conflicts extant in the teaching of English. Many foreign language teachers now eschew a grammatical approach to another language. Further, many teachers

[3]J. J. Lamberts, "Basic Concepts for Teaching from Structural Linguistics," *English Journal*, XLIX (March 1960), p. 176.

[4]James Sledd, "Grammar or Gramarye?" *English Journal*, XLIX (May 1960), p. 298.

of foreign languages and of English argue that the necessary grammar of any language is the responsibility of the teacher of that language. It is now rather widely understood that the oft-repeated slogan, "I learned more grammar in Latin than in English," is inevitably true because the traditional English grammar is more applicable to Latin than to English. At any rate, the teaching of grammar for the purpose of preparing students for the study of a foreign language is not a supportable practice.

The Ferment in Grammar

Regardless of any teacher's view of the assumptions just reviewed, a fundamental problem must be considered by every teacher of English who has concluded that there is value in teaching the structure of the English language: what system of grammar shall be taught?

There is great controversy among scholars of the English language. Some of them have challenged the entire basis and content of the grammar presented in handbooks and textbooks commonly in use in schools. One well-known linguist, Harold B. Allen of the University of Minnesota, has identified four systems of grammar:

Grammar A—eighteenth-century Latinate grammar, or "traditional" grammar, upon which most school textbooks still are based.

Grammar B—derived from nineteenth-century philology and available in such volumes as Otto Jespersen's *Essentials of English Grammar* and Henry Sweet's *New English Grammar*.

Grammar C—that development of descriptive linguistics usually called "structural" grammar as presented in such books as Nelson Francis' *The Structure of American English*, Harold Whitehall's *Structural Essentials of English*, and Paul Roberts' *Patterns of English*.

Grammar D—the grammar presented by Noam Chomsky and his followers and referred to as "transformational" or "generative" grammar. (A brief explanation of this system appears in Owen Thomas, "Generative Grammar: Toward Unification and Simplification," *English Journal*, LI, (February 1962), pp. 94-99.

Unquestionably, some of the material in current textbooks is of doubtful validity in describing the structure of the English language. There is doubt, too, that a number of things commonly taught are necessary in terms of their usefulness in improving expression. Structural and generative grammar can bring

improvements to the teaching of grammar, though teachers who study the new systems will find probably that the contrasts with traditional grammar are not so drastic as might be supposed. The new systems are undoubtedly more accurate in classifying words and analyzing sentence elements, but their value in teaching has yet to be proved. One research study by a Florida teacher contrasted the effects of structural grammar with the traditional in matched eleventh-grade classes.[5] The researcher concluded that the structural system was more effective than the traditional in improving written composition and that the students were more enthusiastic about the structural approach.

However, much more research is needed to identify the possibilities of structural or generative grammar. The new grammar may be no more closely linked than the old to the improvement of writing and speaking, and no teacher should plunge into one of the new systems unless he is sure of his ground. Several pertinent suggestions are given by L. M. Myers, of Airzona State University, in *College English,* October 1961:

1. We should observe the language directly, and draw our conclusions honestly from what we have observed. It is legitimate to use scholars as guides, to help us see and hear more accurately . . . . But we should not use their authority to pass on to our students as truth anything that we have not really absorbed and understood ourselves.
2. We should remember—and bring home to our students—that the spoken form of the language is the primary one, and that the written form never fully reproduces speech . . . . We should teach our students that by bringing their ears as well as their eyes into play they can read more accurately and write more effectively. For example, we can show them how to hint at certain intonation patterns by punctuation . . . . We can also show them that many sentences that are perfectly clear when spoken are ambiguous in writing and therefore need revision.
3. Perhaps most important of all, we should remember Edward Sapir's wonderful statement that "all grammars leak." At best their rules are generalizations of something less than perfect accuracy. A teacher can do a reasonably good job even with "traditional grammar" if he realizes its limitations and uses it only for what it is worth. I think he can do a better job with any of several modern grammars because they fit the language better and base their explanations on evidence that students can more easily understand.

Principles to Guide the Teaching of Grammar

1. *Realistic planning of sequence is needed.* Undoubtedly many schools have been trying to teach too much too early in

[5]Lena Reddick Suggs, "Structural Grammar versus Traditional Grammar in Influencing Writing," *English Journal,* L (March 1961), pp. 174-178.

grammar. Repetition, in hodgepodge fashion, from grade to grade has been characteristic of grammar teaching for many years.

Since the grammar of English is largely a grammar of syntax, a basic starting point in a logical sequence is the characteristic patterns of the sentence.

	Pattern	Basic Example	Example with Modifiers	Frequency of Use as Sole Pattern
I.	Subject-verb	Women applauded.	The *women* who were standing in the aisles *applauded* vigorously.	25.1%
II.	Subject-verb-object	We ate hamburgers.	Sitting in the car, *we* sadly *ate* the *hamburgers* that were all we could afford.	32.9%
III.	Subject-verb-predicate nominative	Husbands are mice.	Too many *husbands* in this town *are* mere *mice* that fear to venture out when the cat is around.	10.5%
IV.	Subject-verb-predicate adjective	Helen is beautiful.	*Helen*, who spends almost no time in beauty parlors, *is* nevertheless strikingly *beautiful*.	10.1%
V.	Expletive-verb (predicate adjective)—subject	a. There are traitors.	a. Unquestionably *there are traitors* in our midst.	4.3%
		b. It is easy to swim.	b. *It is* probably *easy to swim* such a narrow stream.	

Source: J. N. Hook and E. G. Mathews, *Modern American Grammar and Usage* (New York: The Ronald Press Co., 1956).

The chart shows five basic patterns and their frequency of use as sole patterns; of course, these patterns may be combined in compound or complex sentences. As a general starting point, then, students might study the basic patterns which account for a large percentage of English sentences. Ultimately, of course, they will identify the question sentence and the command sentence and certain inversions and variations in sentences. After students have identified basic sentence patterns and practiced with them, they might well deal with the kinds of words and groups of words which can be used for each element in the parts of the basic patterns. The next step may be to work with single words and groups of words which can serve as modifiers

of each basic part. Here, some simple, functional diagramming may come into use as students put on paper or the blackboard the basic elements and then list under each the words or groups of words that go with it. Attention may then be turned to sentences which contain two parts or clauses, each of which may be constructed in a different basic pattern. This is the time for special attention to connectives. The use of connectives can be taught inductively by having students link two ideas or clauses in different ways and then discuss the different meanings obtained. Connectives may be words, punctuation marks, or a combination of the two. The accompanying chart of connectives devised by Harold Whitehall may be useful.

THE SYSTEM OF CONJUNCTIONS

	Relation	*Example*
1.	Addition	and
2.	Contrast	but yet while though if
3.	Comparison	as
4.	Alternation	nor or than else
5.	Illation	for so consequently hence
6.	Qualification	if though while provided supposing as when where

	providing
	unless
	after
	because
	before
	since
	until
7. Incorporation	how
	that
	when
	which
	if
	what
	where
	who
	whence
	whether
	whither
	why

Source: Harold Whitehall, *Structural Essentials of English* (Harcourt, Brace, 1956).

Working from a type of general logical progression in grammar, such as that just outlined above, faculty groups may be able to arrive at more specific sequences of grammatical items. The following is the outline presented in *Texas Curriculum Studies*, Report No. 2, July 1959: (Obviously, each school or county will need to set up the specific sequence which will serve its students best.)

Grades 7-9

The student is led by the inductive teaching of concepts to an understanding of the functions of the grammar of the simple sentence. (He) learns that no word is a part of speech except when used in a sentence. (He) learns to understand and to use functionally the grammatical concepts in the following order:

subject
verb
predicate adjective
predicate noun
direct object
simple adjective
simple adverb
prepositional phrases as adjective and adverb modifiers
indirect object

In 9th grade, after review of 7th and 8th grade grammar, (he) learns the function of the adverbial clause as a modifier, and thus

begins the study of the complicated and mature concept of subordination, in learning about which he meets the concepts of the conjunction, the compound sentence, the complex sentence, and appositive.

Grades 10-12

Grades 10-11: Learns to recognize and uses frequently in sentences of his composition the following as means of subordination; and increases his understanding of the thought relationships indicated by various subordinating and coordinating words or structures in simple, complex, compound and compound-complex sentences:

adjective clause as modifier
noun clause as subject or object
relative pronoun
infinitive phrase
participial phrase
gerund phrase
absolute phrase

Learns to recognize and use parallel structure as an aid to the communication of complex thought relationships by means of proper subordination and coordination (prepositional, verbal, absolute phrases, and dependent clauses).

Grade 12: Receives no new instruction in grammar, but has much practice in using grammatical structures previously learned to communicate in original compositions wherein he makes a conscious attempt to use subordination to indicate exact thought relationships and thus achieve, as a by-product, variety of sentence structure.

Any grammatical item selected for emphasis at any level must meet one major test: will it help the student to construct a more interesting, more effective sentence or help him to avoid a common fault? If an item has no functional use, there is not enough time in the English curriculum to bother with it. When items have been selected which meet this test, teachers need to plan to teach them so that the student is made aware of the way in which each item leads to better sentences or helps him to avoid pitfalls. This means that students need much practice in putting to use the elements of grammar they learn.

2. *Grammar instruction is effective when brought to bear on actual writing faults.* No matter how carefully planned, the system of relegating various aspects of grammar instruction to the several grades in the junior and senior high school is insufficient in taking into account certain facts about how students come to understand grammar as an aid to constructing sentences. The human equation remains: students learn at different rates; they develop insight after differing amounts of practice and instruction. This means that grammar teaching "takes" at different

points with different students (and never "takes" with some students!) and that students arrive in a given grade at different levels of ability to construct sentences. In the ninth grade, Johnny is still writing sentence fragments (as indeed an older Johnny may still be doing in college freshman English). Little use for him to work intensively with the prepositional phrase as adverb modifier. On the other hand, Mary's trouble is with parallel structure which perhaps is not to be emphasized, according to the English guide, until the eleventh grade.

This means that we must deal again with that old demon "individual differences." Grammar instruction needs to be individualized and carried on, part of the time at least, in a workshop or laboratory situation in which pupils work individually or in small groups. This means, too, that teachers need to analyze student writing carefully to determine how effectively grammar can be used as one aid to improved writing. Dangling modifiers, for example, is a fault which may be attacked through grammar, though logical explanation is important, too. However, many faults in writing lie outside the pale of grammar: problems of organization; problems rooted in muddy thinking; tendencies to use vague words and phrases.

It cannot be emphasized too often that every grammatical element, introduced or reviewed, must be taught in direct relationship to what it can do in a sentence. This means that at every point in grammar instruction the student is constructing sentences in which he uses the elements he is learning or reviewing. A common method for carrying on this application of grammar principles is the writing of "dummy" sentences. For example, the students are given some simple formulas based on the sentence patterns to which they have been introduced. They fill in words of their own choosing to fit the formula. Or the student, when working with subordination and connectives, fills in the dummy sentences:

Because _____, Raymond _____.

Spinning _____, the car _____.

Through such practice he is helped to develop a "feel" for syntax, and this is vital in learning to write effectively.[6]

[6]See also the suggestions in Don M. Wolfe, "A Grammatical Autobiography," *English Journal*, XLIX (January 1960), pp. 16-21.

One final statement concerning the grammar program seems important. Research has shown that the effectiveness of grammar as an approach to better sentences varies greatly with the intelligence level of students. Many high schools in Florida group students for English instruction according to ability. Grammar instruction is of very little value to the lower ranges of intelligence. In the familiar "three-track" pattern of many high schools, for instance, concern in the least able groups might well be almost entirely with usage rather than with grammar.

Usage

The Problem of Correctness

Grammar deals with the structure of the English sentence, its morphology and its syntax. Usage, on the other hand, deals with specific expressions or locutions, their standing in current speech and writing. Another way to state the distinction is that grammar deals with the linguistic facts of the English sentence; usage deals with the sociological facts concerning any given expression. The teaching of usage involves basically the attack on specific substandard usages; the aim is to change students' habits, and the base reference is standard English which is determined by educated users of English. Students need to develop an understanding of the basis of "correctness" in English usage. This basis is not logic—unfortunately, for if it were it would be much easier to make clear-cut explanations. The weight of logic, for example, would be on the side of "ain't I" as opposed to "aren't I," yet "aren't I" is more acceptable than "ain't I." And there is no logic to explain the difference between "Jim and I went" and "I and Jim went." Clearness of communication is not the basis of correctness either. Most people would agree that "I ain't never been in Key West" is fully as clear in meaning as "I never have been in Key West."

The basis of correctness in English usage is social, and its conventions are determined in much the same way as the conventions of dress or dining etiquette. Language scholarship has established two generalizations that underlie sound teaching of usage: (1) *correctness is based on the usage of educated users of the English language; generalizations or rules about usage, then, are descriptive rather than prescriptive;* (2) *all usage is relative.* In its curriculum volumes, the National Council of

Teachers of English has adopted the following definition of good English: "that form of speech which is appropriate to the purpose of the speaker, true to the language as it is, and comfortable to speaker and listener. It is the product of custom, neither cramped by rule nor freed from all restraint; it is never fixed, but changes with the organic life of the language."

An awareness of levels of usage should be part of the student's knowledge about language. In a dictionary of current American usage being prepared by the National Council of Teachers of English, these levels are recognized: non-standard, colloquial, spoken, written, and edited English. Standard English will be the standard of the classroom, though occasionally the teacher will have to draw a distinction between spoken, or less formal, and written, or more formal, usage. With a clear understanding of the basis of correctness in language, the student can approach work in usage as the means by which he can avoid embarrassment and penalty. Most students respond to this approach.

Principles in Teaching Usage

Though usage rules are descriptive in basis, the teacher naturally has to be prescriptive in teaching; but the prescription should be based on accurate knowledge of current usage. Research shows that teachers in general are highly conservative concerning language usage. No doubt some teachers make their tasks more difficult by insisting upon distinctions no longer recognized by the great majority of educated speakers and writers—distinctions, for example, between *shall* and *will* and between *due to* and *because of*. Textbooks, too, vary greatly in the accuracy with which they present information about usage. Consideration of standards in English usage is likely to become emotional because of the confusion of personal tastes with responsibility to students. Teachers, as all individuals, have a right to their own tastes in language usage; but with the right goes an obligation to accuracy in presenting information about language. Each teacher should have available for his own use a reliable guide to modern usage such as that by Corbin and Perrin.[7]

Since habits in language usage are so closely related to social environment and status, it will be necessary for individual

[7]Porter Perrin and Richard Corbin, *Guide to Modern English* (Scott, Foresman, 1960).

schools to determine which specific matters of usage will be attacked at what levels. Some matters, of course, need universal attention. As a general guide, Robert C. Pooley, one of the best-known scholars of American usage, suggests the following items for attention and some items to receive no attention:[8]

Items for Attention

1. The elimination of all baby-talk and "cute" expressions.
2. The correct uses in speech and writing of *I, me, he, him, she, her, they, them.* (Exception, it's me.)
3. The correct uses of *is, are, was, were* with respect to number and tense.
4. Correct past tenses of common irregular verbs such as *saw, gave, took, brought, bought, stuck.*
5. Correct use of past participles of the same verbs and similar verbs after auxiliaries.
6. Elimination of the double negative: we don't have no apples, etc.
7. Elimination of analogical forms: *ain't, hisn, hern, ourn, theirselves,* etc.
8. Correct use of possessive pronouns: *my, mine, his, hers, theirs, ours.*
9. Mastery of the distinction between *its,* possessive pronoun, and *it's,* it is.
10. Placement of *have* or its phonetic reduction to *v* between I and a past participle.
11. Elimination of *them* as a demonstrative pronoun.
12. Elimination of *this here* and *that there.*
13. Mastery of use of *a* and *an* as articles.
14. Correct use of personal pronouns in compound constructions: as subject (Mary and I), as object (Mary and me), as object of preposition (to Mary and me).
15. The use of *we* before an appositional noun when subject; *us* when object.

[8]Robert C. Pooley, "Dare Schools Set a Standard in English Usage?" *English Journal,* XLIX (March 1960), pp. 176-181.

16. Correct number agreement when the phrases *there is, there are, there was, there were* are used.
17. Elimination of *he don't, she don't, it don't.*
18. Elimination of *learn* for *teach, leave* for *let.*
19. Elimination of pleonastic subjects: *my brother he; my mother she; that fellow he.*
20. Proper agreement in number with antecedent pronouns *one* and *anyone, everyone, each, no one.* With *everybody* and *none* some tolerance of number seems acceptable now.
21. The use of who and whom as reference to persons (But note, *Who did he give it to?* is tolerated in all but very formal situations. In the latter, *To whom did he give it?* is preferable.)
22. Accurate use of *said* in reporting the words of a speaker in the past.
23. Correction of *lay down* to *lie down.*
24. The distinction of between *good* as adjective and *well* as adverb, *e.g.*, He spoke *well.*
25. Elimination of *can't hardly, all the farther* (for as far as) and *Where is he* (she, it) *at?*

No Attention

1. Any distinction between *shall* and *will.*
2. Any reference to the split infinitive.
3. Elimination of *like* as a conjunction.
4. Objection to He is one of those boys who *is.*
5. Objection to the reason . . . is because . . . .
6. Objection to the phrase "different than."
7. Objection to *myself* as a polite substitution for I or me in "I understand you will meet Mrs. Jones and myself at the station."
8. Insistence upon the possessive case standing before a gerund.

Research and the experience of successful teachers indicate two practical principles underlying effective teaching of usage:

1. *Each class should be diagnosed carefully to identify actual substandard expressions.* Textbooks and workbooks designed for national distribution are not necessarily reliable guides for classes in given areas. Students may waste time on so-called "common errors" or "demons" which are not common for them, or they may drill on niceties when their speech is studded with egregious non-standard expressions.

2. *Only a few errors should be attacked at a time, those with the greatest social penalty.* Language habits, like most other habits, change gradually. Not all sub-standard usage can be wiped out in any one year. Teachers need to assign priorities according to the progress of their own classes. Only by constant and continuous attention to language faults can habits be changed.

Aspects of Language Study For Advanced Students

Though English is the most required subject, the English curriculum is a crowded one; its strands are more diverse than those of any other academic subject. Teachers quite understandably have been cold toward demands that new items be added to the English course. Yet beyond the necessary standard concerns with reading and literature, writing, speaking, and listening are exciting possibilities for enriching the study of English in advanced classes or by students working with individual honors programs. Some of the following topics might be explored:

1. History and Development of the English Language

   Students would become aware of the origins of English and its general evolution through Old English, Middle English, and Early Modern English to present-day English. They might study the present variations in British and American English, especially the various regional dialects in the United States.

   References:

   a. Allen, Harold B. *Readings in Applied English Linguistics.* Appleton-Century-Crofts.

b. Lloyd, Donald J. and Warfel, Harry R. *American English in its Cultural Setting.* Knopf.

c. Baugh, Albert C. *History of the English Language.* Appleton-Century-Crofts.

d. Bryant, Margaret. *Modern English and Its Heritage.* The Macmillan Company.

2. English Phonology

Students would study the sound-structure of English. They would learn to analyze and transcribe spoken English through use of the Trager-Smith system. They would deal with major aspects of intonation.

References:

a. Hill, Archibald. *Introduction to Linguistic Structures.* Harcourt. (Explains the Trager-Smith system.)

b. Francis, Nelson. *Structure of American English.* Ronald Press.

3. Semantics

Basic principles of elementary semantics will figure into much of the work in expression throughout the various grades. At an advanced level, students might be concerned with the functions of language such as symbolism, factors in meaning, metaphor, abstractions, the classes of sense-change.

References:

a. Thomas, Cleveland A. *Language Power for Youth.* Appleton-Century-Crofts.

b. Hayakawa, S. I. *Language in Thought and Action.*

CHAPTER 4

Writing

HIGH SCHOOL STUDENTS need frequent practice in three kinds of composition, which may be thought of as (1) personal and creative, (2) utilitarian, and (3) critical and intellectual. While the amount of practice a student will have in each of these kinds of writing can vary somewhat according to individual preferences and abilities of both teacher and student, every student should have some practice every year in each of the three kinds.

Motivation for Writing

Practice will lead to improvement in writing to the degree that the student feels the need to improve. Ideally, he will constantly find himself in situations where he has to communicate through writing in order to accomplish immediate or long-range goals. If he has a fair amount of competence, he will enjoy using his skill for the results he can obtain through the use of it. If he knows that his skill is inadequate to his needs, he has a good reason for wanting to improve.

Writing practice should therefore always be related to the experiences of the student's academic and non-academic life. Before he writes anything, the student must have a valid reason for writing. He must already know his subject or discover how to find out about it; and he must then go through the laborious processes of thinking and arranging, judging, correcting, and finally letting a reasonably good version of his efforts stand as the manuscript that will be judged by a reader. The reason for writing may be to tell a joke that will fill a two-inch space in the school paper, to answer an essay-test question well enough to convince the teacher that he knows some of the causes of the Spanish-American War, or to warn his classmates not to waste their money on the film being extravagantly advertised at the local theater. The reason for writing may be to prove to

himself, his teacher, and his classmates that he can develop a topic sentence by enumeration of details, by analogy, or by illustration. The reason for writing may be to gain the proficiency that will be demanded of him when he enters college, where mastery of the mechanics of composition will be taken for granted. What he will be asked to demonstrate is a critical attitude, a degree of originality, and a consciousness of form. Whatever the reason, there has to be one, and the more closely it relates to the routine or extraordinary experiences of the student, the greater his motivation for writing well. Whether he writes about his courses in school, his private lessons in piano or horseback riding, his clubs, his hobby, his sports, his friends, his family, his trips, his beliefs, his fears, his hopes—he must have a reason for wanting to express himself so as to be understood by others.

Preparation for Writing

No responsible teacher calls out to his class over the ringing of the dismissal bell, "For tomorrow, write a theme." Occasionally, when the bell cuts short a lively discussion, he may ask his students to put in writing the opinions time did not permit them to express orally in class. Normally, he prepares carefully, days ahead, for the written work to be done. Because he knows writing requires time, thought, and effort, he does not spring writing assignments, but takes plenty of class time to orient his students to the problem, to anticipate difficulties which are likely to be encountered, and to clarify desired outcomes.

In connection with the discussion and analysis of literary selections, he keeps his students on the watch for precise and connotative words, felicitous phrases, and effective syntax. While he may on occasion ask his students to try imitating the style or tone of a selection they have studied, he will always be alert to point out techniques used by professional writers that can be used by students learning to write. Papers by former students or by students in other classes can also serve as models of how or how not to write. Above all, the teacher must himself be a practicing writer, willing to tackle the assignments he makes for his students and eager to improve his own writing skill. His prestige as a competent teacher of composition will rise if he publishes or is known to have contributed to the department's course of study or the county guide to instruction.

How Much Writing?

Actually, the high school student writes much more than the 250 words per week which are sometimes cited as the minimum necessity for practice leading to improvement in composition. He takes notes in various classes, writes essay tests and examinations, writes reports for classes or clubs, writes announcements for extracurricular activities, writes personal letters, writes for the school or church publication. These writing projects are not always considered to be practice in English composition, but they all should be so regarded. Every word a student writes, every sentence he frames, every paragraph he develops, every piece of writing he completes—for geography, Latin, driver education, homemaking, the Scouts, the Hi-Tri, or his grandfather—is an exercise in composition. English teachers have been known to complain that teachers of other subjects do not care sufficiently about the manner in which students express themselves in courses other than English. A fair question is, Do English teachers pay sufficient attention to the writing students do in other classes?

Students learn to write by writing, and they establish the habits they practice. Of course, every teacher ought to seek to improve the composition habits of his students by evaluating written work with the same criteria the English teacher uses. But the English teacher can evaluate the written work done by his students in other classes, too, without adding to his paper load. He can make flexible assignments, which will permit the essay written for history to count as an essay written for English as well. The English teacher can treat as English composition notebooks and reports written by his students for other teachers. The report for agriculture class is also a report for English classs; the weekly column in the local paper is a weekly composition in English; the personal letter to Aunt Madge in Washington is a familiar essay—all to be counted as writing lessons in English. Specific writing assignments in connection with class work in English are then no different from writing assignments in other classes. Writing is writing, no matter for whom it is done, and the more varied the situations in which a student writes, the better will be his understanding of the psychological and sociological aspects of language, the cultural levels and functional varieties of usage, slang, shoptalk, localisms, euphemisms, multiple

meanings, symbols, and the relationship between words and things.

Evaluating Writing

How can the English teacher possibly evaluate every piece of writing his students produce every week? The answer is, he cannot. Even under better conditions than presently prevail, even if the English teacher had only 100 students in four classes daily, he still could not evaluate all the writing his students would produce. Fortunately, no one expects him to do the impossible.

The use of lay readers of student compositions is controversial but has proved successful in several communities throughout the nation in recent years. The teacher-reader relationship is crucial. In communities where competent lay readers are available, together with funds to pay them, students benefit from additional comments and conferences on their compositions. See the NCTE pamphlets by Virginia M. Burke, "The Lay Reader Program in Action" and "The Lay Reader Program: Backgrounds and Procedures" (Wisconsin Council of Teachers of English).

The use of dictation machines to record a teacher's comments, which are then transcribed onto the students' papers, is another time-saving device. See the article by Robert Lumsden, "Dictation Machines as Teacher Aids," *English Journal,* L (November 1961) pp. 555-6.

A teacher can, once each week or two, evaluate a piece of writing done by each of 100 to 150 students. Evaluate does not mean proofread, nor does it mean simply assign a letter grade without comment. Proofreading is the student's responsibility, not the teacher's. Assigning a grade of some sort may or may not suit the teacher's purpose, but certainly commenting on the virtues and faults of the composition is the teacher's responsibility. Instead of wasting time marking every error on a composition, the teacher can more profitably read through a paper without making any marks on it. A single constructive criticism can then direct the student to correct the imperfections that are most noticeable.

Suggest Specific Improvements

Here are examples of the kind of comment that is positive and directive: "You make your point, and I agree with you, but

your punctuation did not help me to follow your reasoning. I had to work too hard reading this paper. Check your textbook for comma rules, and next time use commas more helpfully, especially with non-restrictive elements." Or, "One-sentence paragraphs are rare in good writing. You use too many. Read the section on paragraph development in your textbook, and in your next paper show me some good longer paragraphs." Or, "An incomplete statement leaves the reader guessing as to your intended meaning. Study Section 2b and then rewrite the fragmentary sentences I have checked on this paper and resubmit." Or, "Include a sentence outline with your next paper. This essay seems unplanned to me."

If the teacher makes a note beside the student's name on his class roll, such as "Commas—non-restrictive," "Paragraphing," "Fragments," or "Outline," he will be reminded when he reads the next paper of something specific to look for. Improvement in writing comes by slow degrees, by mastery of first this principle, then that. If the student finds out that the teacher remembers his last paper and notices improvements made in his next, he will be encouraged to continue his efforts to write better. Frequently, papers need to be rewritten. A first or second draft may be handed in for criticism but not for a grade. After the paper has been reworked, polished, and perfected, it is again submitted. this time to receive a grade.

How to Evaluate a Composition

Among the helpful materials available to teachers are these recent articles in the *English Journal*:

Dunn. Frank, "A Weekly Theme with a New Twist," (February 1961), pp. 109-110.

Dusel, William J., "How Should Student Writing Be Judged?" (May 1957), pp. 263-268.

Dusel, William J., "Some Semantic Implications of Theme Correction." (October 1955), pp. 390-397.

Emig, Janet. "We Are Trying Conferences," (April 1960), pp. 223-228.

Gregory. Emily Betts, "Managing Student Writing," (January 1955), pp. 18-25.

Grose, Lois M., "Teaching Writing in the Junior High School." (February, 1960), pp. 89-94.

Roody. Sarah I. and Lyman, Bess, "Managing Student Writing," (February, 1955), pp. 75-79.

Van Schaick, Sally, "The Composition-Reading Machine." (April, 1960), pp. 237-241.

West, William W., "How to Avoid Work." (December, 1936), pp. 537-539.

Available from the NCTE are:

Evaluating a Theme (Michigan Council of Teachers of English) ..... $ .25

Evaluating Ninth Grade Themes (Illinois English Bulletin) ..... $ .25

A Scale for Evaluation of High School Student Essays (California Association of Teachers of English) ..... $ .50

Suggestions for Evaluating Junior High School Themes (English Teachers of Western Pennsylvania) $1.00

Writing Portfolio (Twelve four-page leaflets) $1.00

Principles and Standards in Composition for Kentucky High Schools and Colleges (Kentucky English Bulletin) ..... $ .75

Samples of four kinds of marking of student compositions were provided in a report of a study sponsored by the California Council of Teachers of English, *Determining an Efficient Teaching Load in English*. The report by William J. Dusel first appeared in the *Illinois English Bulletin* in October, 1955, but has been repeatedly reprinted, for it clearly illustrates the virtues and faults of the time-consuming theme-marking activity that engrosses every teacher of composition.

The samples along with comments about the marking are reproduced on the pages 66 through 73.

I. MARKING TO INDICATE FAULTS

"One Hectic Day"

To start this out, I guess I had better back up a little. Last week end, some friends, my parents, one of my girlfriends, and I, went up to the snow. My parents decided that instead of trying to battle traffic on the way home Sunday we would leave early Monday morning and be home by 11 o'clock. So we got up at six in the morning so we could have breakfast before leaving. We finally got away at 7:15 and hadn't been gone over an hour when I noticed there was quite a bit of blue smoke coming out of the tail pipe. I mentioned it to my Dad, but he just kept on driving. We passed a Gas Station but he wouldn't stop, so about ten minutes later the car started missing and more exhaust came out of the tail pipe. Then Dad decided to stop. When he stopped and put the hood up the smoke was so bad that you would have thought there was a miniture bonfire there in the motor.

My Dad just stood there for a few minutes and shook his head. None of us were intrested in saying I told you so. Then he waved a passing car down and asked them if they would mind, when going into the first town, to get us a tow truck as we were having trouble with our car. They said, "No, they wouldn't mind," so off they went.

There we sat, out in the desilate country with nothing around us but fields, with a few scattered cows and chirping birds in the trees.

In about an hour we saw a big tow truck coming down the

This teacher is obviously conscientious: he has marked almost every clear error in spelling, punctuation, and grammar, and has furthermore pointed out every idiom and choice of words that offends him. Because of the cold, impersonal tone of the clipped abbreviations and symbols, the writer may wonder whether his paper has been read by a human being or processed in a correcting machine.

But note that again the teacher has made no comments to the writer on the ideas expressed, on what the pupil was trying to say. The only reasonable inference that could be drawn would be that the teacher was much more concerned with how the pupil wrote than with what he wrote.

But most undesirable in this method of shorthand marking is the prevalence of unexplained judgment words: "weak opening sentence," "awkward" sentence, "undeveloped" paragraph. The writer is told only that he has failed, and that he has given a clumsy and immature performance of writing, but he is not shown how to improve. Has any diver or dancer or swimmer ever been helped by being told merely that he was "awkward"? Obviously only the mature pupil would be interested in finding out why he was considered weak and what could be done about it. The others would be more inclined to give up.

The average time required to mark 250 words of manuscript in this way was 5.9 minutes. The time required to correct a week's supply (150) of papers would be 14.8 hours.

II. MARKING TO ASSIGN A GRADE

"One Hectic Day"

To start this out, I guess I had better back up a little. Last week end, some friends, my parents, one of my girlfriends, and I, went up to the snow. My parents decided that instead of trying to battle traffic on the way home Sunday we would leave early Monday morning and be home by 11 o'clock. So we got up at six in the morning so we could have breakfast before leaving. We finally got away at 7:15 and hadn't been gone over an hour when I noticed there was quite a bit of blue smoke coming out of the tail pipe. I mentioned it to Dad, but he just kept on driving. We passed a Gas Station but he wouldn't stop, so about ten minutes later the car started missing and more exhaust came out of the tail pipe. Then Dad decided to stop. When he stopped and put the hood up the smoke was so bad that you would have thought there was a miniture bonfire there in the motor.

My Dad just stood there for a few minutes and shook his head. None of us were intrested in saying I told you so. Then he waved a passing car down and asked them if they would mind, when going into the first town, to get us a tow truck as we were having trouble with our car. They said, "No, they wouldn't mind," so off they went.

There we sat, out in the desilate country with nothing around us but fields, with a few scattered cows and chirping birds in the trees.

In about an hour we saw a big tow truck coming down the

The teacher marking a student's composition in this way is obviously interested in doing only one thing: assigning a letter grade to the work. But the grade is practically worthless, because it was not based on a careful reading of the paper, as the oversights demonstrate. Those errors which are marked are not the most serious. Note how the misspelled "interest," the ungrammatical "they would mind. . . to get us a tow truck," the unconventional capitalization, the indirect quotation enclosed in quotation marks have all been ignored. And the one comma that the teacher inserts is possibly the least important one on the page. Notice the real need for a clarifying comma four lines later after "put the hood up."

Note also the complete absence of any mark or comment to suggest to the writer that his "hectic day" was appreciated by the reader or that his ideas were even heard.

How much improvement in writing can a pupil whose efforts are supervised in this way be expected to show? What chance is there that this pupil's next attempts will be any more successful, or satisfying, than this one?

The average time required to mark 250 words of manuscript in this way was 3.5 minutes. The time required to correct a week's supply of such papers (150 being the mode pupil load established in the Council survey) would be 8.8 hours.

III. MARKING TO CORRECT

"One Hectic Day"

Copy this and turn it in on Friday.

~~To start this out, I guess I had better back up~~ a ~~little~~. Last week end, some friends, my parents, one of my girlfriends, and I, went up to the snow. My parents decided that instead of trying to battle traffic ~~on the way~~ ~~home~~ Sunday we would leave early Monday morning and be home by 11 o'clock. ~~So~~ We got up at six, ~~in the morning so we could have~~ had a quick breakfast, ~~before leaving~~ and started for home. ~~We finally got away at 7:15 and~~ We hadn't been gone ~~over~~ an hour when I noticed ~~there was quite a bit~~ a stream of blue smoke coming out of the ~~tail~~ exhaust pipe of the car. I mentioned ~~it~~ this to my Dad, but he just kept on driving. We passed a gas station, but he wouldn't stop. ~~So~~ About ten minutes later the car started missing and more smoke poured ~~exhaust came~~ out of the tail pipe. Only then did Dad decide to stop. When he ~~stopped and~~ put the hood up, ~~the~~ great clouds of smoke ~~was so bad that you would have thought there was a~~ poured out as if a miniature bonfire ~~there~~ was in the motor.

My Dad just stood there for a few minutes and shook his head. None of us ~~were~~ was interested in saying, "I told you so." Then he waved a passing car down and asked ~~them~~ the driver if ~~they~~ he would mind, when going into the first town, ~~to get~~ getting us a tow truck, as we were having trouble with our car. ~~They~~ The driver said, "No, ~~they~~ I wouldn't mind," so off ~~they~~ he went.

There we sat, out in the desolate country, with nothing around us but ~~fields, with~~ a few ~~scattered~~ distant cows in the fields and ~~chirping~~ occasional birds flying by ~~in the trees~~.

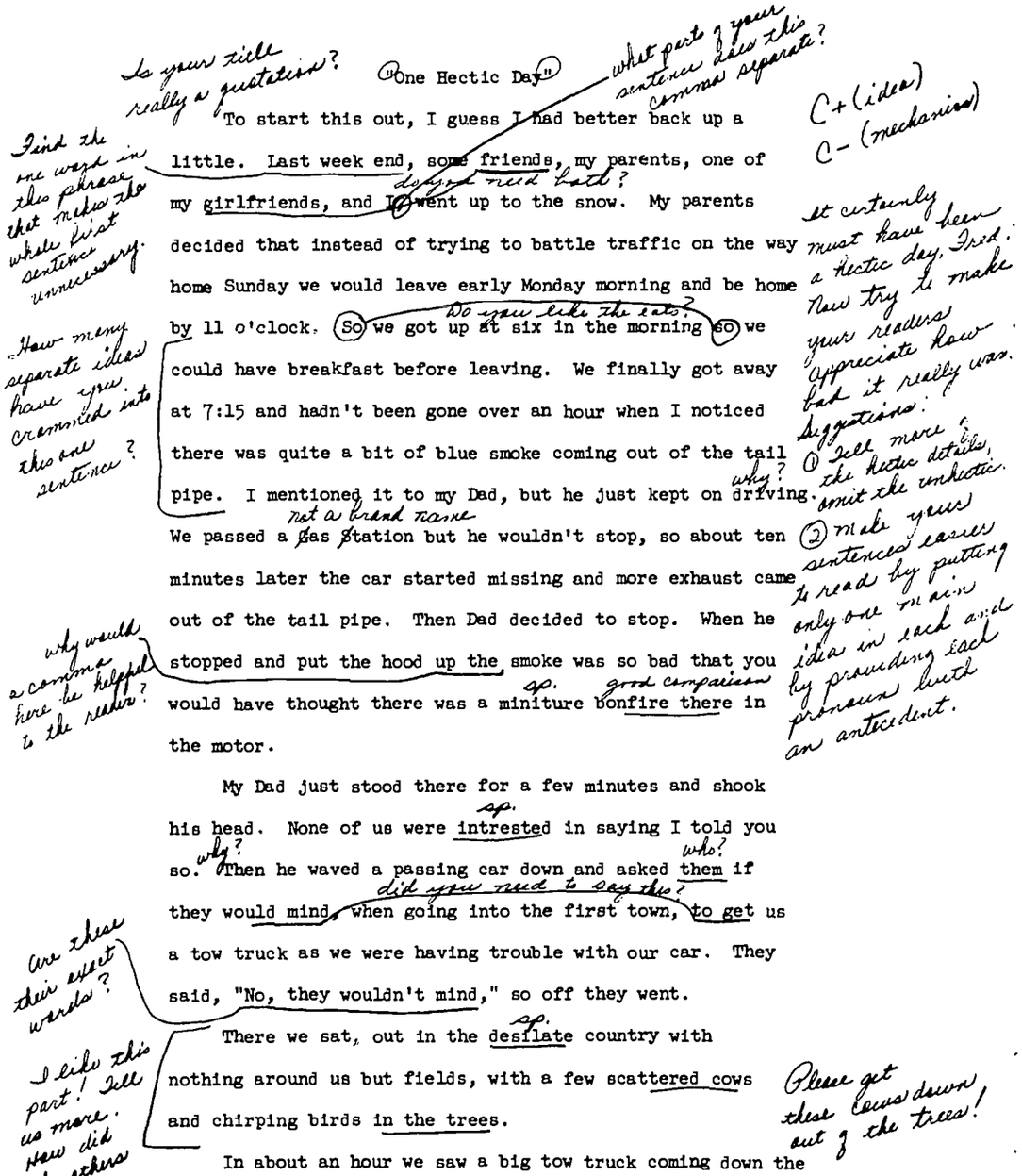
In about an hour we saw a big tow truck coming down the

This teacher corrects the paper, literally: he strikes out irrelevant passages, rewrites ineptly expressed sentences, fills in necessary transitional material, corrects misspellings and faulty punctuation. There is a positiveness and finality in the marking that suggests that there is only one right way to say anything, and the teacher has demonstrated that way—an assumption that the facts rarely justify. This teacher might be considered to be a better writer than teacher, however; for although he knows when a sentence is not quite right, he doesn't seem to know how to make the writer understand why. In effect he attempts to teach writing by asking the class to watch him and try to imitate what he does.

There is nothing left for the writer to do with his corrected paper but look at the grade (presumably for the paper as it appeared before correction), assume that the composition is now perfect, and so recopy it in his notebook for display during "Public School Week." The pupil's continued interest in the act of writing is essential to his growth in language power; the effect of such marking on his interest in ideas and in critical thinking is not hard to imagine.

The average time required to mark 250 words of manuscript in this way was 5.9 minutes. The time required to correct a week's supply would be 14.8 hours.

IV. MARKING TO TEACH WRITING AND THINKING



Is your title really a quotation?

"One Hectic Day"

what part of your sentence does this comma separate?

C+ (idea)
C- (mechanics)

Find the one word in this phrase that makes the whole first sentence unnecessary.

To start this out, I guess I had better back up a little. Last week end, some friends, my parents, one of my girlfriends, and I went up to the snow. My parents decided that instead of trying to battle traffic on the way home Sunday we would leave early Monday morning and be home by 11 o'clock. So we got up at six in the morning so we could have breakfast before leaving. We finally got away at 7:15 and hadn't been gone over an hour when I noticed there was quite a bit of blue smoke coming out of the tail pipe. I mentioned it to my Dad, but he just kept on driving. We passed a gas station but he wouldn't stop, so about ten minutes later the car started missing and more exhaust came out of the tail pipe. Then Dad decided to stop. When he stopped and put the hood up the smoke was so bad that you would have thought there was a miniture bonfire there in the motor.

My Dad just stood there for a few minutes and shook his head. None of us were intrested in saying I told you so. Then he waved a passing car down and asked them if they would mind, when going into the first town, to get us a tow truck as we were having trouble with our car. They said, "No, they wouldn't mind," so off they went.

There we sat, out in the desilate country with nothing around us but fields, with a few scattered cows and chirping birds in the trees.

In about an hour we saw a big tow truck coming down the

Do you like the cats?

why?

not a brand name

sp.

good comparison

sp.

why?

who?

did you need to say this?

How many separate ideas have you crammed into this one sentence?

why would a comma here be helpful to the reader?

Are these their exact words?

I like this part! Tell us more. How did the others act?

Please get these cows down out of the trees!

It certainly must have been a hectic day, Fred. Now try to make your readers appreciate how bad it really was.

Suggestions:

① Tell more of the hectic details, omit the word hectic.

② Make your sentences easier to read by putting only one main idea in each and by providing each pronoun with an antecedent.

This teacher has read the composition carefully enough to discover the writer's purpose and plan, to appraise his successes and failures, and to determine what this particular learner is ready to try next. Then he has formulated comments designed to communicate this information to the writer.

The teacher's concern for the writer's ideas is shown in his respectful response to them and in his requests for more information. Often a question is posed to point out the writer's failure to make himself clear.

The teacher manages to find something good in the paper: he shows his appreciation of the occasional efforts of the pupil to create a mood or convey an image. Suggestions for improvement are offered, not dogmatically, but reasonably. The teacher gives the writer problems to think through in order to correct or improve his own work, so that the reasons for recommended changes are understood.

Finally he attempts to direct the energies of the pupil by giving him a few basic points to keep in mind on his next exercise.

This kind of individualized instruction obviously stimulates interest in writing and in thinking. The teacher is as much concerned with the pupil's thoughts as with the mechanics of his writing, and attempts to guide the development of both.

The average amount of time required to mark papers so as to show concern for ideas and to teach writing and thinking was 8.6 minutes per 250 words. The total time required to mark a week's supply of 250-word compositions in this way would be at least 21.5 hours.

Cumulative Records

The student, as well as the teacher, should keep a record of errors made and corrected. Papers should be kept on file and passed along from year to year, so that at the end of grade 12 there is an accumulation showing the quantity and quality of writing done by every student during his high school years. These papers may be returned to the writer when he is graduated. They may show a good deal of improvement over the years, or they may offer incontrovertible evidence that the student is ill equipped to go on to college.

A vast amount of time and effort on the part of student and teacher can be saved if there is a clear understanding by both that the intention behind writing practice is improvement. It is as useless for the teacher to continue to mark the same imperfections in a student's writing as it is for the student to continue to make the same blunders on paper after paper. Once a problem that needs solution is discovered, the sensible procedure is to work towards solving it. When one problem has been solved to the satisfaction of both teacher and student, it is time to move toward the solution of the next one. Even if it takes six weeks for the correction of a single error, the student has the opportunity to correct 36 errors, one after the other, during the six years of his junior and senior high school attendance. Careful attention to one problem at a time will result in far greater improvement in a student's writing than repetitious marking and correcting of a multitude of variable errors.

Conferences

Ideally, the teacher confers privately with a student over every paper the student writes. Practically, he talks to individuals or small groups about their individual or common writing problems as often as time permits. If the student has a chance to defend a questionable construction or piece of reasoning, to go into detail in analyzing his problems, or while he is in the process of writing, to seek advice from the teacher or from his fellow students, he is likely to profit more from the oral exchange of ideas than from the brief comments which the teacher can write on a finished composition. If writing is regularly done in class, most of the conferring between student and teacher can be done during class time. Really difficult problems may necessitate after-school solution.

Elementary Principles of Composition

While every composition book gives advice about writing, some texts provide better than others for the many individual differences that make for originality in any writer. There is certainly no one way to write well; there are, however, a few basic principles that any writer does well to observe. A list of these principles forms the outline for William Strunk's useful little book, *The Elements of Style*, made famous by E. B. White, who revised the text and added a list of reminders about style (The Macmillan Company, 1959). The admonitions of these two writers cover most of the serious problems of composition.

1. Choose a suitable design and hold to it.
2. Make the paragraph the unit of composition.
3. Use the active voice.
4. Put statements in positive form.
5. Use definite, specific, concrete language.
6. Omit needless words.
7. Avoid a succession of loose sentences.
8. Express coordinate ideas in similar form.
9. Keep related words together.
10. In summaries, keep to one tense.
11. Place the emphatic words of a sentence at the end.
12. Place yourself in the background.
13. Write in a way that comes naturally.
14. Write with nouns and verbs.
15. Revise and rewrite.
16. Do not overwrite.
17. Do not overstate.
18. Avoid the use of qualifiers.
19. Do not affect a breezy manner.
20. Use orthodox spelling.
21. Do not explain too much.
22. Do not construct awkward adverbs.
23. Make sure the reader knows who is speaking.
24. Avoid fancy words.
25. Do not use dialect unless your ear is good.

26. Be clear.
27. Do not inject opinion.
28. Use figures of speech sparingly.
29. Do not take shortcuts at the cost of clarity.
30. Avoid foreign languages.
31. Prefer the standard to the offbeat.

Mechanics

In all the writing a high school student does, the strictest standards of accuracy, neatness, propriety, and form should be upheld. Proofreading, copyreading, manuscript form, penmanship —all these matters are the student's responsibility. Of course, some instruction is needed. Once given, it should be followed meticulously. Manuscripts which are illegible, untidy, inappropriate, or late need not be accepted. A writing assignment is acceptable only when it is neat, legible, proofread, and finished within the practical limitations of the situation. Teachers can save themselves much useless labor if they will start each term with a firm understanding that all written work is to be submitted in the best form the student knows how to produce, that compositions will be judged as sincere efforts of the writer to do his best, and that all efforts will be treated respectfully—the intention being to develop in each individual the highest degree of proficiency of which he is capable at his age.

Some drill in current usage of punctuation, capitalization, and spelling is necessary. Rules must be taught and learned, but once taught, they need not be taught again and again. A course of study should cover the rules of punctuation and capitalization thoroughly once during the high school years. From then on, the rules should be applied; only when a large number of students shows the need for review should class time be taken for instruction and drill. Normally, such review will be a matter of individual attention.

The function of capitalization and punctuation is, of course, to make meaning clear. It is impossible, therefore, to lay down rules that cover all possibilities, and there are many variations in practices used by the best newspapers and magazines. Some matters of punctuation and capitalization must remain matters of individual judgment, but naturally students need to become

familiar with the major conventions. Because punctuation and capitalization cannot be divorced from expression of meaning in writing, it is probably futile to outline a grade-by-grade sequence for dealing with the various uses of punctuation marks and capital letters.

In punctuation, uses of the period and comma should receive the major stress, since studies show that more than half of all errors in punctuation involve these marks. Rachel Salisbury, in a well-known article,[1] identifies three very basic punctuation rules:

1. Separate sentences from each other by a period. If the meaning requires, use a question mark or an exclamation point.
2. Use a comma or the word *and* to connect items that are working together in lists of two or more things. *But, yet, or, nor* may take the place of *and* if the meaning requires it.
3. Use a comma, or a pair of commas, to warn the reader of a turn in thought.

A guide published by the Oakland, California, Public Schools indicate that eight studies analyzing difficulties in the use of punctuation marks agree upon the following as being important in rank order of difficulty.[2]

1. Omit comma when clauses are very short.
2. Use apostrophe in contractions and possessives, but teach contractions before possessives. Be sure that the student understands the concept of possession before he uses the apostrophe in a possessive form.
3. Use a period at the end of a declarative sentence.
4. Use a comma with a dependent clause which is out of order.
5. Use a comma with non-restrictive (or non-essential) clauses.
6. Omit commas if they are not necessary.

[1] "The Psychology of Punctuation," *English Journal*, XXVIII (December 1959), pp. 794-806.

[2] *The Language Arts Guide: Fourth Progress Report.* Oakland Public Schools, 1957, pp. 163-164.

7. Use commas with an appositive.
8. Use commas with a parenthetical expression.
9. Use quotation marks to enclose exact words of a speaker.
10. Use commas in a series.
11. Use periods with abbreviations.
12. Use comma after introduction to quotation.
13. Use comma before and after broken quotations.
14. Use comma before city and state.
15. Use comma with direct address.

The California guide also indicates that error studies have identified the following three "demons" in capitalization: (a) first word of each quotation; (b) proper adjectives; (c) proper nouns.

Naturally each writing assignment gives an opportunity to teach punctuation and capitalization functionally. Short periods of drill on punctuation and capitalization problems may be part of the follow-up on writing assignments.

Spelling

A solid foundation in spelling will be laid, of course, in the elementary grades, but pupils will enter the junior high school misspelling, on the average, some three per cent of all words they write. Systematic attention must be given to spelling throughout the junior and senior high school grades, though in advanced senior high school classes spelling problems will be few and can be handled incidentally in connection with general instruction in writing.

Words for spelling work in the junior and senior high school will be drawn from the same sources as in the elementary grades: errors pupils make in writing; words that will be needed in the work of the class; words, chosen from graded lists, that students in a given grade might be expected to spell.

It is of the utmost importance that teachers of all subjects give attention to the correct spelling of words used in their subjects. For example, the mathematics teacher, not the English

teacher, will be responsible for teaching the spelling of graph or hypotenuse. Attention to spelling by all teachers represents a far more effective approach than do separate spelling classes in secondary grades.

The English class, of course, will spearhead the spelling attack, though the English teacher by no means has full responsibility. A few general principles underlying an effective spelling program may be identified:

1. Work in spelling is part of the broad program in word recognition essential to reading and writing, to language competency generally. Spelling, then, is one function of vocabulary. A word is not really in the vocabulary of the student until he can pronounce and spell it correctly and use it accurately in spelling and writing. Spelling drill is one aspect of word study.

2. Students need to be given a definite plan for attacking a word in order to learn to spell it. A simple plan is outlined by J. A. Fitzgerald:[3]

   a. Pronounce the word and use it orally in a sentence.

   b. Look at the word carefully, syllable by syllable, then spell it slowly.

   c. Look at the word, then spell it with your eyes closed, repeating steps one and two if you are wrong.

   d. Write the word, check it.

   e. Write the word, cover it, and write it correctly twice more.

3. Work with certain families of words that give difficulty may be effective: for example, the words that end in "ible" and "able" or those that end with "ant" and "ent." The attempt to spell phonetically accounts for the largest category of misspelled words. Sound gives no clue to distinguishing the endings of the words in the families just mentioned.

4. The use of the apostrophe can be approached as a spelling problem.

[3] J. A. Fitzgerald, *The Teaching of Spelling*, (Milwaukee: Bruce Publishing Co., 1951).

5. Sound, simple spelling rules may help. One research study showed that only the old "ie-ei" rule functioned effectively with high school students.[4]

A recent compilation of five such lists contains these 231 words, which might be considered real "demons" for high school students:[5]

absence	busy	definition
accept	cafeteria	describe
accidentally	calendar	description
accommodate	campaign	desert
acquaintance	cancel	desirable
across	capital	despair
advise	captain	dessert
affect	cemetery	develop
all right	certain	development
already	changeable	different
amateur	chauffeur	disappear
analyze	choose	disappoint
answer	clothes	disapprove
anxious	coarse	disastrous
apparatus	column	discipline
appearance	coming	divine
appreciate	committee	doesn't
Arctic	competent	effect
argument	completely	embarrass
arrangement	conceive	emphasize
athletics	conscience	equipped
awkward	conscientious	especially
beginning	consistent	exaggerated
belief	convenience	excellent
believe	corporation	except
beneficial	course	experience
benefit	courtesy	extremely
benefited	criticism	familiar
brilliant	deceive	February
Britain	decided	finally
bureau	definite	foreign
business	definitely	forty

[4]Dwight L. Burton, "High School Students Can Be Taught Spelling, Too," *School Review*, LXI (March 1953), pp. 163-167.
[5]Edna L. Furness and Gertrude A. Boyd, "231 Real Spelling Demons for High School Students," *English Journal*, XLVII (May 1958), pp. 267-270.

fourth
freight
friend
fundamental
generally
genius
government
governor
grammar
guarantee
handsome
height
humorous
hungry
immediately
independent
interested
interesting
interfere
it's
its
knew
knowledge
laboratory
laid
leisure
library
loose
lose
losing
magazine
maintenance
marriage
mathematics
meant
minute
mischievous
misspell
mortgage
naturally
necessary
nickel
niece
ninety
noticeable
nuisance
occasion
occurred
occurring
omitted
opinion
opportunity
original
paid
pamphlet
parallel
parliament
pastime
peculiar
perhaps
permanent
persuade
physician
piece
planned
pleasant
possess
principal
principle
privilege
probably
professor
pronunciation
psychology
quiet
quite
realize
really
receipt
receive
received
recognize
recommend
recommendation
reference
referred
relieve
religious
repetition
respectfully
restaurant
sandwich
schedule
secretary
seize
separate
shining
similar
sincerely
sophomore
speech
straight
studying
succeed
success
sufficient
superintendent
surely
surprise
tariff
their
there
they're
thoroughly
to
together
too
tragedy
tried
tries
truly
Tuesday
two

typical	vegetable	whose
until	weather	woman
usually	Wednesday	writing
valuable	whether	written

Personal and Creative Writing in Grades 7-9

Junior high school students like to have fun and enjoy experiences in sports, amusements, and clubs. They are interested in animals, adventure, mystery, collections, and explorations. Girls show interest in sentiment and romance. Seventh, eighth, and ninth graders are capable of writing anecdotes and short narratives of personal experience which relate the excitement of the last minute of a close basketball game, the thrill of a trip to a state park, or the difficulty of earning a merit badge in map-making. They enjoy describing their pet rabbits, explaining their shell collection, or recounting the events of a day spent at the beach. The reason for writing about these pleasurable experiences is partly to relive the experience itself, partly to share it with others. This kind of writing should be shared by being read aloud by the author or by being passed around the class or printed in the class or school paper. The writer's effort will be to gain and hold attention by recreating experience accurately and with some feeling for mood and to focus the material so that a single impression is made on the reader.

Autobiography

The autobiography can give excellent practice in limiting and focusing a topic if the life story is concentrated under a heading such as "Places I Have Lived," "My Best Friends Through the Years," or "My Favorite Books." The biographical or character sketch of a friend or relative can also teach concentration on singleness of impression.

Versifying

Youngsters enjoy rhyming and should be encouraged to experiment with the kind of concentration poetry employs. The subjects enumerated above and others like them can be written about in either prose or verse, and the attempt to use both forms on a given subject will reveal the special province of each. During the junior high school years is a good time to show students

that poetry employs normal word order and does not resort to filler words to complete meter. Rather, every single word is extremely important, and one word may contract into its small compass associations and connotations that prose takes much more space to explain.

Letters

Inasmuch as personal letters to relatives and friends often combine many of the kinds of writing mentioned above, they are especially useful for writing practice during the junior high school years, when students are emerging as personalities that interest their relatives and friends. Letter writing might well be timed for the weeks before and after Christmas, when notes of greeting and thank-you letters are in order. Letters written in class or for class should normally be mailed.

Keeping a Journal

Another form of personal and creative writing that often proves habit forming is the keeping of a journal. If the student in seventh grade will begin a journal in which he makes a daily entry for a given space of time (a month is sufficient for the first attempt), if he will force himself to write in his journal every day, he will soon find that he not only has a notebook of ideas to use for written assignments that have to be handed in but also that writing comes easier, the more regularly he writes. Entries should be reactions to what happened each day or reflections on what has been happening. Not "I saw a stupid movie tonight," but "The worst part of the movie I saw tonight was the acting." Not "I had a haircut today," but "How many times in a man's lifetime does he pay for a haircut, and why?" Heightened powers of observation, judgment, and esthetic appreciation can result from the systematic keeping of a journal during the years of school and college.

Writing for the Mass Media

Preparation of dramatic skits for radio, television, or class presentation can involve a group of students in collaboration that invites mutual criticism and approbation. Producing a class or school newspaper provides the same kind of opportunity for group activity and exchange of opinion and gives students the

satisfaction of seeing what they have written appear in print. Since the writer must take responsibility for what he writes to be widely circulated, writing for even limited circulation is excellent motivation for observing and reporting accurately. Furthermore, learning the fundamentals of newspaper style will improve the student's ability to focus his writing, state his theme or central idea early in his composition, use sources that are reliable, and perhaps write with some liveliness of style.

Reasonable Limits

Junior high school students should not be asked to do what very few of them can do; that is, write plotted stories or long research papers. Single writing assignments are best kept short—most frequently paragraph length, occasionally as long as 500 words.

Personal and Creative Writing in Grades 10-12

Senior high school students are extremely sensitive to the opinion of their group and may be less willing than younger students to share their personal feelings and opinions. They experience emotions and sensory impressions intensely, however, and desire insight into themselves. They may prefer to objectify their feelings and questionings by writing anecdotes and narratives based on their own experience, but written in the third person or from a point of view not identified as their own. As their acquaintance with literature widens, they become capable of imitating the style, tone, or form of selections they have read. Becoming increasingly interested in human relationships and issues, they are capable of writing short dramatic scenes or simply plotted stories which make use of conflicts they know exist between individuals, groups, ideologies, races, and generations. Events in history, in the community, or in the family provide material students enjoy using for writing practice in narrative and dramatic forms.

Enlarged in their capacity for enjoyment of the beautiful in nature, literature, and human beings, senior high school students find the form of the familiar essay appealing. They like to write character sketches, vignettes of unforgettable people and places, and mood pieces recreating a memorable moment of experience. They are capable of trying their hand at serious poetry, the sonnet being a limited form suitable for practice. They

enjoy parody, burlesque, and satire—take-offs on the literary works they study in class.

Even more so than in the junior high school years, the keeping of a journal is invaluable to older students as a means to improving skills of observation, reflection, and recording.

One Autobiography

Once during the senior high school years—no oftener—the autobiography may be used. With a cumulative file of written work or with a course of study, the teacher knows what autobiographical writing has already been done. Students should never be asked to repeat exactly a writing assignment already accomplished. Students in grades 10-12 ask themselves, "What am I like as an individual? Why am I as I am? Why do I do as I do?" To try to answer these questions may prove beneficial as an assignment in autobiographical writing in the senior high school years. Graduating seniors, especially, need to take stock of themselves before entering the new area of experiences that follows high school.

Publication

Creative writing by senior high school students can and often should be published. The school newspaper, the yearbook, the collection of original short stories, essays, and poems by students—these are recognized outlets for student writing. An outlet not always fully utilized is the community newspaper. Students are capable of improving community-school relations, if arrangements are made between the local newspaper and the English department, whereby school news is written by students for community circulation. One approach is the weekly column of high school news, written by students. A better one is the daily communique, with student reporters taking every day a news item or feature story involving the school to the local paper, for printing not as "School News" but as a regular item, competing with the items written by the professional journalists.

Utilitarian Writing in Grades 7-9

Learning by Doing

Junior high school students need practice in employing the principles of grammar and mechanics which they have learned

or are learning. They profit from writing paragraphs of 50 to 250 words in which sentences vary in pattern—simple, compound, complex—when they have learned to distinguish these patterns. They need to practice using connectives like "indeed," "moreover," and "consequently." They need practice in writing dialogue, in following through with a figure of speech, in casting parallel thoughts in parallel structure, in using nouns and verbs specifically.

Students can write announcements to be circulated to clubs, the student body, or parents. They can report school events for the school or community newspaper. They need practice in giving directions accurately and economically and in explaining a process in an orderly and logical fashion. They need practice in outlining the material they study, as well as in outlining the compositions they write. They need practice in writing essay examinations so that they give a question a definite answer, couched in certain terms, and supported with ample evidence. They need much practice in note-taking and in writing up notes in reports that convey information accurately, succinctly, and in unmistakably clear language.

The skills learned in doing these utilitarian writing projects will be repeatedly employed in studying most academic subjects, as well as in many out-of-school activities. Whatever a student needs to write—a report for a science or social studies class, an announcement of a meeting of the Future Farmers of America, a letter thanking the local newspaper publisher for permitting a class to tour his plant—should be written clearly, concisely, and in form and language appropriate to the occasion. The occasion or the subjects written about may sometimes seem to be remote from the subject matter of an English class. No subject is. Any situation which needs to be written about is appropriate for the English class, and writing skills learned primarily in the English class need to be applied in all writing situations.

Utilitarian Writing in Grades 10-12

Since senior high school students have begun to see remote goals and are willing to go through experiences and practices in language even though tedious, because of the values anticipated in successful accomplishments, they are willing to practice writing topic sentences and developing them in paragraphs by

means of examples, supporting details, explanation of cause, contrast and comparison, and definition. They are willing to practice writing and rewriting sentences, using a variety of structures and word orders. Because they have learned the worth of reliable class notes, they are interested in perfecting techniques of note-taking, outlining, summarizing, and précis writing.

As they become more active in clubs and organizations, students feel the need to improve their skills in writing minutes, phrasing resolutions, explaining a process, giving directions, and defining intentions. As they become better informed in subject areas such as history, geography, literature, and science, they become more interested in writing acceptable answers to examination questions demanding the essay type of answer. Supporting a statement with ample evidence becomes a matter of consequence—the grade in the course will be affected—and learning to organize information effectively, to make a point quickly, to convince the reader that the writer knows what he is talking about—these principles of good writing are worth mastering because of the results they will obtain.

Letters

No high school student should graduate without competence in handling conventional letter forms, which should be learned through practice in actual situations. Many students should write practice letters of application, order, adjustment, payment, request, invitation, acceptance, regret, condolence, and congratulation. They should have practice in filling out forms, assembling credentials, and stating qualifications.

Critical and Intellectual Writing in Grades 7-9

During the junior high school years, as students become more capable of intellectualizing their own experiences, they begin to show a challenging mental attitude toward social problems, a concern about right and wrong, and a desire to discuss the ideals by which men live. They should be encouraged to express their own thoughts and opinions in essays and editorials and argumentative papers. They are not too young to understand the connection between sentence structure and ways of thinking and rhetorical effectiveness. They can practice adapting structure to their particular purposes as a writer, to the subject being

discussed, and to the audience for which the writing is intended. They need practice in making distinctions between language which reports verifiable fact and that which conveys inferences and judgments. They can learn to differ with the opinions of others courteously, to evaluate various points of view, and to reach a logical conclusion by sifting through a mass of conflicting information.

This kind of writing can emerge from a class discussion that is terminated by the bell before the question under debate is settled. Each student can write out a solution to the problem, the papers being read in class at the next day's meeting. Book reviews which focus on a particular feature of a book can be critical or analytical: "The Character I Liked Least," "The Author's Accuracy in Depicting Teen-Agers," "An Overstatement of a Theme." Written reviews of this sort should be circulated among the members of the class, as guides to books that others might enjoy. Analytical reviews like "Reasons My Grandmother Would Not Like This Book" or "What I Learned About Parents from *Life With Father*" offer insights into family relationships which are of importance to teen-agers. "Picturesque Passages" or "A Scene to Remember" are topics for the kind of review that emphasizes esthetic appreciation.

Literary Analysis

Analysis of a writer's technique is not beyond the capacity of the junior high school student. A paper which lists and comments on the words Edwin Arlington Robinson used throughout "Mr. Flood's Party" to reinforce the fact that the character in the poem is old and alone can teach a student to read closely, to respect unity in the writing of professionals, and to strive for unity in his own work.

Library Papers

Documented papers in junior high school should be relatively short—500 to 700 words—and should never be assigned for the sake of having the student do a library paper. When information is needed for a class project in any subject, students working singly or in pairs can profitably seek out information from observation, interviews, or printed sources and compile their findings in written form for presentation to the class. Individual investi-

gation which contributes meaningfully to the understanding of a topic under study can also be written up, chiefly for the satisfaction of the student himself. For example, during a unit on the short story, a student may wish to read a whole volume of stories by one of the authors represented in an anthology used by the class. His paper characterizing the volume or evaluating it in connection with the story by the author that the whole class read enriches his appreciation of the art of the short story and his appreciation of literature in general. A documented paper done in connection with any subject—geography, biology, Spanish—is as valid an investigation as one done on a literary topic and should be treated as a writing project by the English teacher.

Critical and Intellectual Writing in Grades 10-12

Students in senior high school need much practice in expository and argumentative writing, and most of it should be connected with courses they are taking. The techniques of exposition all need individual attention, the goal being mastery of the various means by which a thesis can be developed—by definitions, analysis, comparison and contrast, classification, or induction. Writing one well constructed paragraph every day for a week or two or three and developing its topic sentence by definition, illustration, or supporting details will gradually increase competence in expository writing. Subjects for these paragraphs should be closely related to current coursework, so that the paragraph is worth doing well and keeping for the information it contains. For example, during a study of *Huckleberry Finn,* answers to questions like these demand imagination and judgment: "Is Huck honest?" "Why does Huck decide not to turn Jim in?" "What is Huck's chief objection to civilized living?" The first might be answered in a paragraph using supporting details as evidence or by illustration; the second, by causal analysis; the third, by enumeration of details or by comparison and contrast.

Analysis

Close analysis of a short poem offers another subject for paragraph writing: "How does the repetition of words, phrases, and images increase the effectiveness of Noyes' 'The Highwayman'?" or "What unifies the analogies used in Shakespeare's sonnet, 'That time of year thou mayst in me behold'?"

Documentation

The library paper can be extended by the senior high school student to one or two thousand words in length. The subject for investigation should of course arise from the need for information, not necessarily in the English class. In grades 10-12, students should practice using mature reference works, bibliographies, and other source materials, and learn and apply the conventional methods of acknowledging indebtedness to sources, such as footnotes and bibliographies.

These reference works should be familiar to all students through use:

Readers' Guide
Book Review Digest
New York Times Index
Roget's Thesaurus of Words and Phrases
Encyclopedia Americana
Encyclopaedia Britannica
Grove's Dictionary of Music and Musicians
A world atlas
Britannica Book of the Year
Statistical Abstract of the United States
World Almanac
Current Biography
Kunitz and Haycroft, *Twentieth Century Authors*
Who's Who in America
Bartlett's Familiar Quotations
Gayley, C. M., *Classic Myths in English Literature and in Art*
Hart, James D., *Oxford Companion to American Literature*
Harvey, Sir Paul, *Oxford Companion to Classical Literature*
Harvey, Sir Paul. *Oxford Companion to English Literature*
Spiller, Robert E. and others, *Literary History of the United States*

Courses in Writing

One-semester or full-year courses in journalism, creative writing, drama, and argumentation are desirable as electives for all students and as substitutes for a semester or two of required English. It has been demonstrated that students coming from a program rich in writing experiences with a minimum of grammatical drill succeed better in college than students who have much grammar and little writing. One study reports that 75 per cent of college placement tests in use in 130 major colleges have no items on grammatical information as such.

A Final Comment

The advice Alfred Hitchcock phrased in 1927 continues to be useful to students of composition: (1) Have something to say,

(2) Have a valid reason for saying it, and (3) Have the skill with which to say it (*Breadloaf Talks on Teaching Composition*, Holt). In the total development that takes place in the student during the course of his education, his ability to express himself in writing is governed by a multitude of complications. No one teacher can teach a student to write well; neither can any one course. Indeed, many successful writers have been untaught, in the academic sense. What good teachers must do is provide repeated opportunities for students to express in written form their thoughts, ideas, judgments, opinions, and emotions: teachers can motivate, encourage, and instruct in terms of what is known about effective writing. Happily, writing remains an area where independence, originality, and individualty are important. The writer is, at the last, responsible for what he writes; he either communicates with his reader or he does not. To an extent, however, the responsibility is shared by the reader, and some writers who failed to communicate very well with their own contemporaries have come to be read and revered by scores of later generations.

CHAPTER 5

Speech in the English Class

THE TEACHING of speech can be correlated easily with the program of English instruction planned for each grade level. Conversation, narration, explanation, oral reading, and the reporting of information are the phases of spoken English linked with the everyday teaching of the language arts. Many other more formal activities for developing proficiency in speech must be included, however, such as panel discussions, creative dramatics, parliamentary procedure, and extemporaneous and prepared talks.

Scope of Instruction

As minimum requirements are set up in other phases in the course of study in the English program, so should minimum standards be established in speaking. At the beginning of the school term, both the teacher and the student can compile aims or objectives for all oral work. Such items as articulation, pronunciation, diction, voice control, and resonance should be explained, discussed, and understood by the student.

Each person in the class should be encouraged to make and keep in his notebook a Cumulative Personal Inventory Check List for oral work to which he can refer. This list could include areas listed above along with individualized items for his own improvement.

The teacher can help develop in the student a sense of pride in every speech activity, be it daily class recitations in grammar, usage, vocabulary, spelling, literature, or a special report. The teacher can convince the student that if he can improve his delivery, he will be more interesting to his listener and to himself.

Possibly the one quality which should receive the greatest emphasis in oral speech is clearness. A speaker can develop clarity through eliminating mumbling the words, talking too fast

or too low, using a few words instead of a complete sentence, using the wrong word.

The literature program can be enriched and vitalized through oral activities which offer the student the opportunity to share with the class ideas he has gained from what he has read. Such activities will also foster individual thinking and the desire to support ideas. Panel discussions, round-table discussions, oral reports, book reports, dramatic reading of poetry and drama should be planned to provide each student with a maximum opportunity to communicate his ideas in a logical and effective manner. Every time a student speaks, he is making an "oral report," and the emphasis on speech for the English class at the high school level should be on the elements of the composition of the "report" itself: *i.e.*, the logical development of ideas, outlining, and the arrangement of material in a purposeful and effective manner. Of secondary importance is the student's development in the presentation of the oral work itself; *i.e.*, good gestures, facial expression, voice, and the other body mechanics of good speech.

Tapes and other devices should be used to teach techniques for developing adequate use of the voice, enunciation, articulation, tempo, variety, volume, and tone quality.

A number of speaking activities which do not require specialized training for the instructor and which can offer "core" experiences in oral work for grades seven through twelve are included in this section. Of course, students at different levels of ability and maturity will react with different degrees of interest to each activity. Probably no English teacher will be able to use all of the speaking activities suggested, but he can choose those that are appropriate to his grade level.

Speech Activities

Group Conversation

Perhaps more important than formal speech activities is the student's conversation, on which depends his ability to amuse, to narrate, to convince, to explain, to direct, or to communicate with friends, family, teacher, and, perhaps, future employers. "No monologues, no asides," say the French, who have developed conversation as a fine art. They dread a bore who monopolizes

the talk and rightly consider that listening is the better half of conversing.[1]

In conversation an easy give-and-take is desired. Each person should feel that he can chime in wherever he has the desire; there should be no striving for the floor, no cutting in, and no haste. Naturalness and ease are the most desirable elements in informal conversation.

Single group conversation is the most informal type of class exercise. First, a topic for conversation is agreed upon; this could be newspaper items, current problems concerning the group, a television program, or some idea expressed in the study of a literary work. The conversation may include two, three, four, or five students.

Occasionally the class may divide into conversation groups, with only five minutes of preparation, and carry on a conversation in front of the class. The groups may wish to establish some sort of special situations for their conversations.

Conference

The conference is purposeful conversation between two or more people, with each contributing. A conference is usually held to consider a problem in which all participants are interested. There may or may not be a leader for the conference. If the members in conference desire to have a leader, he must assume the responsibility of maintaining direction and furthering progression toward an objective; he must give full weight to all viewpoints presented.

The leader speaks first; he states the problem to the group. Only one problem can be handled satisfactorily at one time. The success of the conference depends upon the clear and exact statement of the problem. Each participant must be alert. He must listen carefully to understand the issue and limit his remarks to the issue in question. Speaking briefly and avoiding repetition are necessary requisites for a conference.

Topics which can be used in a conference are: school policies and special projects, current school problems pertinent to the student body, classroom procedures, personal problems and

[1]E. A. Cross and Elizabeth Carney, *Teaching English in High Schools* (New York: The Macmillan Company, 1950), p. 175.

experiences of the individual student, school safety, health, etc. The significance of any piece of literature is always a worthwhile topic for a conference in an English class.

Committee Reports

Senior high school students respond well to committee work which has as its goal a report to the class. Each committee studies, for example, the life and works of one of a group of related poets or authors, with each member responsible for some specific report. The group may pool its information and select a chairman to speak to the class; or, better still, each member may reveal his findings individually to the class.

With a little foresight in making assignments, teachers can turn oral reports from dry, duty-fulfilling chores into stimulating adventures in comparison. The class may be divided into committees with each group reading books by similar authors or different works by the same author. If students are capable, the chairman, with a little previous coaching, may act as moderator. After a brief resumé of the plot is given, each reporter may be asked to comment on such things as author's technique, character development, vocabulary, purpose and philosophy. When discussing works of one author, the committee may become interested in comparing variations from selection to selection.

Perhaps the teacher may feel that this technique could work with only average or superior students; such is not the case. Although the bright student does respond well to such individual treatment of material, slow students should also be encouraged to express themselves. In slow classes it is probably advisable for the teacher to act as moderator, asking only questions that each student can answer successfully. Students who feel that they can add to classroom discussion *want* to participate. The key, then, is to make the student feel that he is making a real contribution.

Oftentimes, students, although shy, are eager to share their written work with the class. Short written assignments of an interpretive nature often crystalize thought. If several such papers are read to the class, a number of ideas can be exchanged without the mental turmoil resulting from a student's saying the wrong word or standing awkwardly with nothing to hold. The

student who is so shy that he would rather fail than give an oral report should be encouraged to practice read his report, if necessary, before the group. Eventually this should lead to confident oral work on the level of the student's peers.

Panel Discussion

A more formal exercise is the panel form of discussion. This type of discussion is used "when a group is too large to engage in an effective discussion or when its members are inadequately informed for such discussions to be profitable. The members of this group are chosen either because they are well informed on the subject and can supply the facts needed for intelligent discussion or because they are known to represent points of view held by a considerable part of the larger group and can act as spokesmen to express their viewpoints. The panelists speak for the audience and before the audience, but not with the audience. The essential characteristic of the panel disussion is that this group of experts or spokesmen does most of the talking while the large group does not participate as a whole."[2]

The conventional plan of a panel is the following one: four or five panelists take chairs before the class, and each participant speaks on a previously specified aspect of the subject. They may have agreed upon the order in which each panelist will speak, and they may have decided to have no one break in until all have spoken. The discussion may have been organized so that each member of the panel may or may not break in during an individual's speech. In some cases, the speaker speaks in any order, any participant breaks in naturally as he desires, and the discussion is made as nearly as possible like a natural informal conversation or a family discussion, after dinner talk, or social club circle; often no conclusions are reached in panel discussions. If there is a chairman or moderator, he must remember that his role is not to duplicate the material given.

In this day of television awareness, a little ingenuity might turn an otherwise dreary discussion into a game of "Twenty Questions," "This Is Your Life," "Masquerade Party," "Who Am I?" (Where the student describes in the first person a character from a selection previously read in class), "What's Your Solu-

[2]Alan H. Monroe, *Principles and Types of Speech* (Chicago: Scott, Foresman and Company, 1949), p. 58.

tion" (A situation in which the student describes a character and situation and asks the audience to supply the solution to the problem posed), or some other equally appropriate "show" which helps to capture student interest.

Asking and Answering Questions

Much learning is the direct result of questioning. The student should become increasingly skillful in determining exactly what he needs to know and in choosing words that will convey his question clearly and courteously. The answerer must listen to find out exactly what is being asked. In replying, he must word his answer so that the questioner gets the desired information. If the answerer fails to understand the question or to answer it completely, the questioner must redirect the attention of the answerer to the exact question at hand. Again, the questioner must listen alertly for the answer to his question. Both questioner and answerer should be able to interrupt courteously the points at which the other's meaning is not clearly stated or when what is added does not give the necessary information.

A teacher is often able to bring the student to answer his question by asking questions supplementing the original one. Teachers must be careful, however, not to permit this re-questioning to develop into the students' lazy listening habits. A teacher should not color the thinking of the group by verbal or bodily expression when the situation requires that the student be allowed to carry on independent thinking.

Too many students become accustomed to letting someone else answer the teacher's questions; therefore, it is desirable some times to motivate more general response in the classroom. Sometimes speech activities must be "forced"—but gently. In studying a long poem, for example, each student could be assigned one stanza to read or interpret. The assignment is made in advance so that individual help can be given, if necessary or desirable. As each student recites, the teacher or, better yet, other students may call attention to further details.

In planning, working, sharing, and evaluating the experiences occurring all day in school, a teacher can assist students in learning how to ask and how to answer questions. Practice in formulating questions as well as in answering them not only

will improve the quality of both but will provide the learner with techniques of appraisal useful in self-evaluation.

Giving and Following Directions

In giving directions, the student learns to evaluate a relationship between clarity in words and courtesy in inflection with performance of those carrying out the directions. It is important for students to discover that, before they can give clear, oral directions, they must have necessary information, project the directions from the viewpoint of the listener so that explanations will be clear, use any non-verbal devices which can help clarify words, and summarize steps to be followed.

Throughout a teacher's guidance in how to give and follow directions, it is urgent that the student understand the importance of the contribution of these skills to his personal happiness, scholastic efficiency, and group life where cooperative thinking and action are basic.

Introductions

With younger students practice in introductions may help to develop ease in life situations. Meeting people involves more than merely using proper words and actions; important, too, "are genuine politeness and courtesy growing out of sincere friendliness and interest in other people."[3] Proper introductions not only give the name and title of the person introduced but also offer information about him so that immediate and spontaneous conversation may ensue.

The student should become acquainted with the requirements in making and responding to introductions in a specific situation, such as that of being introduced to a person of his own age or to an older person, introducing a student to another student, or introducing an older person to another older person.

The most desirable teaching situation for introductions is the actual occasion; however, the teacher cannot wait for the natural situation to arise. Imaginary situations need to be used, practiced, and dramatized by the class so that each student may develop

[3]Willard Tidyman and Marguerite Butterfield, *Teaching the Language Arts* (New York: McGraw-Hill Book Company, 1951), p. 231.

ease and poise in introducing others. After each situation is presented, the students and teachers should, in their discussion, criticize the dramatization and give suggestions for proper form and attitudes.

Creative Dramatics

There are frequent opportunities in the English program for creative dramatics through which the student is afforded an opportunity for character development and personal growth. The members of the cast become a cooperative group in an amicable atmosphere. In addition to his personal growth, the student has new avenues of interest opened for the use of his talents. In each situation the student is speaking, and his experiences give him added assurance which will carry over into his daily life and school activities. Creative dramatics are most successful with younger students.

Sociodrama or Role-Playing

Role-playing is the enacting of problems and situations extemporaneously. This deceptively simple idea has great value in the classroom for

1. Gaining insight through putting oneself in another's place;
2. Exploring and practicing various approaches in solving a problem;
3. Imparting or interpreting information.[4]

Role-playing is not an end, but a means to an end for something which the teacher wants to achieve. It can be used in the exploration of any situation—curricular or extracurricular—in which convictions, beliefs, actions, emotions, or human beings are considered. The teacher must think in terms of purposes and goals in any sociodrama. Many times he must exhibit detailed and planned guidance, while at times the role-playing is the outgrowth of the students' suggestions. "Use of role-playing demands planning and thought by the teacher. It does not take the place of other types of teaching and learning. It is a supplement and challenge to both."[5]

This activity, to be used constructively, should be a stimulant

[4]Educator's Washington Dispatch, *Portfolio of Teaching Techniques* (Washington, 1952), p. 25.
[5]*Ibid.*

to thinking and oral expression. The situation is the basis for character selection, and rehearsals are a "must-not" for this type of dramatization. *This activity must be brief.* Any life-situation involving a social problem, personal problem, school or community problem or current event may be the basis for role-playing. In his characterization the student should express the opinions and portray the actions of the person in question.

The most important factor in role-playing is the questioning period or class evaluation of the situation presented. Students may ask questions about the behavior, opinions, theories, ideas, and responses of the person who portrayed a character. If used too frequently , of course, role-playing will become a bore.

Reading Aloud

Oral reading skills naturally rely upon those used in silent reading; however, they need added reinforcement if the oral expression is to combine accuracy and expressive interpretation. Generally, an oral reading activity is more meaningful if a student is given forewarning, so that he can master the selection silently first. Thus, his ability to perceive the words confronting him and to comprehend the ideas is enhanced, and he can concentrate upon giving a conscientious interpretation through his reading. In addition, when given time to prepare for his oral reading, a student usually is more aware of the skills needed.

The area open to oral reading is wide and diversified. For instance, in many schools, homeroom officers or classroom officers are appointed to read announcements or instructions to their groups. Within various classes, students often are required to read special reports or their own compositions. In clubs, student government activities, and assemblies, students are called upon to perform reading tasks. In the English or drama class, a student has an excellent opportunity to try his skill at interpreting humorous, poetic, or dramatic materials.

Inevitably, as students prepare for oral reading, certain mechanical skills must be stressed. Poise and confidence come slowly to many adolescents; only experience in facing the class and in evaluating others builds these vital ingredients. Habits of distinct enunciation and pronunciation require practice. Principles of word attack—phonetic and structural analysis—aid in

the mastery of oral expression. Listening to tape recordings helps students to establish a pleasing and varied tone, but finding the appropriate volume and proper pacing of words demands practice.

For effective interpretation in oral reading, students may experiment with shifts in emphasis upon different words in sentences. As the oral reader draws upon his silent reading skills, he becomes aware that antithesis and balance require special emphasis, that certain phrases and clauses need a subordinate stress, that certain connective words demand emphatic intonation. The oral reader should become sensitive to significant groupings, to climax, to irony or satire, to changes in thought, to significant modifiers. As he aims to understand the author's purpose, he can more quickly screen for the listener—through his own inflections —the subordinate word and phrase from the vital ones. Effective use of the pause—after a thought unit rather than after each word—may require the cultivation which practice and constructive criticism can provide.

It seems logical that the obvious exhibitionism displayed by so many teenagers could be put to good use through oral activities. Many students, after responding favorably to a recording of poetry readings, really are challenged to try their hand at the art of oral interpretation. At times, alert and creative students may render better interpretations than the teacher.

Choral Reading

Choral speaking develops good listening habits, for the group is striving for a common effect, and each student becomes sensitive to stress and/or pronunciations which mar reading. Joy in participation and release of tension are important goals.

It is an effective practice for a class to read lines of poetry in unison. The teacher and students can work many passages into impressive and beautiful choral readings. After the class is divided according to the pitch and color of the voices, it is important to practice timing, phrasing, and reading. Musical accompaniment by student artists or records provides an effective background for choral reading, and its use aids the imagination of the participants.

Group Play-Reading

For group play-reading the teacher might arrange the cast around a display table or seat them in a semi-circle in front of the class and have each character read in turn. A more interesting plan is to arrange a regular acting set and have the cast move about the stage.

The adopted literature texts include a wealth of material for playacting; since it is desirable that all activities be correlated in the English class, this device can be employed to enrich and stimulate the students' interest in the study of literature.

Sequence in Development of Dramatic Interpretation.

Interpreting literature by dramatizing longer stories. Organizing a story into acts and scenes, planning and making simple costumes, designing and making simple stage properties, making of marionettes, writing the story in play form, writing original plays as individuals and a group project, and/or presenting the original plays.

1. Dramatizing a myth or legend
2. Dramatizing tense moments in selections read, using dialogue or pantomime
3. Dramatizing short stories
4. Dramatizing an episode from a biography
5. Planning a radio script
6. Writing and producing a play

Producing a long play

1. Wider range of dramatic interpretation
   a. Dramatizing passages from literary selections such as ballads, other poems, short stories, plays, novels
   b. Dramatizing through pantomime
   c. Dramatizing interviews after reading biographies
   d. Dramatizing social situations such as receptions, school dances, teas, introductions
   e. Dramatizing conversation at club or home gatherings, demonstrating how to include everyone in conversation, how to incorporate reactions to books, radio, and news of the moment.

2. Refinement of language through dramatizing a full-length play

   a. Improving ability to work through committees; studying plays and reporting to the group; studying costumes, properties, and staging; advertising; selling tickets; preparing programs; selecting ushers; producing a play (prompter, director, etc.)

   b. Improving ability to work in total group when choosing the play; selecting characters by means of "try-outs"; deciding questions regarding time, place, price of admissions, etc.

   c. Improving ability through individual activity, enunciation, voice modulation, etc., in order to qualify in try-outs.

Cumulative Skills

1. Observing and thinking, talking or writing
2. Reading rapidly for what happened
3. Re-reading for sense—appealing words which will assist dramatic interpretation
4. Learning to read for ear-appealing words, arrangements of sentences, etc.
5. Using card catalog, indexes to dramatic selections, to locate dramatic materials for specific occasion
6. Using vivid words in the expression of ideas
7. Interpreting character through appropriate diction, voice modulation, gestures, bodily posture, costume
8. Using creative imagination, developed through dramatization, to help the individual get along better with the people with whom he associates

Book Reports

Oral and written book reports should motivate students' interest in literature and add to their literary growth. Such reports should go far beyond those which require students merely to prepare a summary of the setting, plot, characters, climax, and conclusions of the book.

Students should react to their reading in much the same manner as a literary critic reviews and evaluates newly published literature. Students should read literary reviews in current periodicals and analyze the approaches used by critics today. Oral reports may

not only serve to motivate reading in new and diverse areas, but also give students practice in communicating to others a personal experience."

Suggestions for a variety of book reports, written and oral, are given in Chapter 1. For oral book reporting the reporter might be given these basic suggestions:

1. Appear to be very interested in your own report.
2. Interest your listeners by telling only the fascinating, interesting, and exciting details. Don't tell the dull and dry parts.
3. Look at everyone in your group.
4. Refer to your notes only occasionally.
5. Be certain everyone can hear you.

Class members might rate each other's reports, using a rating scale such as the following:

ORAL BOOK REVIEW RATING SHEET

Student's Name .....

Book Title ..... Author .....

A-5 B-4 C-3 D-2 F-1

PRESENTATION

Does he look at the audience? Or does he glance at the floor or ceiling? ———
Does he use his notes only for an occasional reference? Or does he read them?
Does he appear poised? Or is he ill at ease?
Does he appear interested in his report?
Can he be heard?

INTEREST

Is his introduction interesting? Or does he begin with "The book I read this six-weeks is . . ."? ——
Does he use the exact word to say what he means? Or is his vocabulary limited?

ORGANIZATION

Does he have a good introduction, body, and conclusion? ———
Is his material organized into a logical sequence or thought? Or does he ramble?

CONTENT

Does he have a thorough understanding of the novel? Or does he seem unsure of himself? ———
Does he seem well informed about the author?

TOTAL ———

[6] *Ad Hoc* Committee Recommendations, *Bulletin of the National Association of Secondary-School Principals* (October 1960), p. 9.

Individual-Questions Eook Report. A variation which may lend an informal, conversational mood to "book report day" and give the student who is reticent about giving a formal report before the class an opportunity to speak freely is a simple plan of oral reporting through answering questions. Each student is asked three or four questions from the list given below. Of course, no two consecutive reports are on the same questions; this method adds a variety to the activity and prevents the student who is listed last on the roll from preparing the answers to his questions in advance. To add to the informality of the reports, the student remains at his desk to answer the questions instead of going to the front of the classroom.

Book Report Questions

I. Title of book

II. Author of book

III. Type of book

IV. What was the principal problem or conflict in the book?

V. Who should read this book? (For whom would it have the greatest value?)

VI. What was the setting of the story? (Time, place, atmosphere)

ViI. Give a brief description (both physical and mental) of one of the principal characters.

VIII. List some characteristics of the author's style of writing which were detected through reading the story.

IX. Did the book have any value beyond entertainment?

X. How did the book add to your knowledge of people, places, or events?

XI. Has the book made you aware of any social problems? Give supporting statements from the novel.

XII. Explain the title.

Parliamentary Procedure

Parliamentary procedure is an important part of oral communication. It helps the student in developing poise, good sports-

manship, and the art of cooperation. Parliamentary procedure may be helpful, also, in assisting the person in his effort toward good composition practices and logical thinking.

Parliamentary procedure can make a class quickly aware that without leaders, plans, and regulations, individuals will acquire less instead of more freedom.

Andrew Weaver and Gladys Borchers have made clear the obvious necessity of being acquainted with parliamentary procedure:

> Since a meeting which lasts an hour and is attended by one hundred people actually consumes one hundred hours of time, it is of great importance that business should be handled in an orderly and efficient manner. Any member of such a group who uses his knowledge of parliamentary law to obstruct business and waste time is abusing a system which is designed to make possible the dispatch of a maximum amount of business with the expenditure of a minimum of effort and time.
>
> Although majority rule is a basic democratic ideal, another principle of democracy is protection of minorities; and parliamentary procedure tries to assure fairness in determining majority opinion and in protecting the rights of the dissenters. Among the duties which anyone assumes when he becomes a member of an organization is that of allowing the majority to have its way, providing that he is protected in the exercise of all the rights and privileges of membership as specified in the constitution and by-laws.[7]

Lessons should begin with a thorough explanation of the order of business since it is something which almost all persons will be called upon to use at some time. It is fairly standardized in form and, therefore, a practical place at which to begin.

The handling of motions and the presiding as chairman at a meeting should receive the greatest emphasis. For practical reasons, it is wise to have students memorize the commonly used motions with their limitations. Motions less frequently used can be dealt with as they arise by reference to a chart of motions.

Students may make up such a chart if there is none available in a text. Mimeographed forms left blank can be prepared by the teacher so that the class can fill in the items during the periods of unit study. These forms will be beneficial in saving time and will result in better learning. Headings which should be included are: (1) Does the motion need a second? (2) Is it amendable? (3) Is it debatable? (4) Is a vote required? If so,

[7]Andrew Weaver and Gladys Botchers, *Speech* (New York: Harcourt, Brace and Company 1946.)

what part of the group must vote in favor to carry the motion? (5) May the motion interrupt a speaker? (6) What is the correct form of statement?

After a period of illustrated theory, the class should be ready for practical drill. A session of the Student Council could be set up as the framework of the meeting; then all phases of school activity should be discussed. The teacher might assign to individuals unusual types of motions in order to assure that all kinds of motions will be encountered at least two or three times. These drill sessions can be made lively and engrossing by giving everyone practice in making main motions, in amending and debating motions, and by allowing the chairman to serve only so long as he makes no mistakes. Stimulus is thus provided by the element of competition. Of course, the teacher will be obliged to serve as parliamentarian and secretary so that business can be kept in order, and each new chairman can be informed as to the status of motions on the floor. So that all students may get their motions made, it will be essential to hold several days of drill—maintaining interest through the practice of allowing students to debate on motions if correctly stated even though they may have little true value in themselves.

Accuracy in drill on rules should be insisted upon; but, if the business is being carried on with relative efficiency and with fairness, it can be brought out that, for a simple business meeting of a club, strict adherence to the rules is not of major importance.

Instruction in speech in the English class need not mean that something is superimposed on an already burdened curriculum. Ample opportunities for improvement of oral communication arise from the ordinary activities and procedures of the English program. A modern program cannot afford to ignore oral language skills.

CHAPTER 6

Listening and Viewing

THE STUDENT making the transition from elementary to junior high school encounters many new experiences to which he must adjust. Because the student's attention span is often short-lived, teachers will find it more effective to teach listening in correlation with the other language arts, rather than as an isolated skill. To accomplish this, it is suggested that activities which will help the student sharpen his listening skills be included in all unit plans. As the teacher helps the student develop sequentially the skills of reading, writing, and speaking, so he will expect the student to improve listening skills. The junior high school age is the stage of maturity when the student tends to be restless, physically active, and concerned mostly with approval from his peers.

Listening*

Scope of Listening Instruction

Many factors influence the kind of listening a student does. These factors include maturity level, general ability, experience background, interest, kind of material, motivation, room conditions, quality of teaching, listening readiness, and established listening habits. Students' listening habits may be classified into the following:[1]

1. Attentive listening—when there is strong interest and great motivation.
2. Accurate listening—when listening is encouraged by clear-cut, clearly understood, specific items for which to listen.
3. Critical listening—when the pupil thinks as he listens.

*Much of the material used here is adapted from Dade County language arts guides, Miami, Florida.

[1]Curriculum Letter No. 41, "The Improvement of Listening Skills." Dept of School Services and Publications, Wesleyan University, Middletown, Connecticut.

4. Selective listening—when a pupil listens for statements that please him or suit his purpose and tends to ignore other statements. This kind of listening can have both good and bad results.
5. Appreciative listening—when an emotional reaction is appropriate.
6. Uncomprehending listening—when a pupil hears but does not comprehend. This type of listening may be traced to a number of causes: poor attention, poor vocabulary, failure to understand concepts, limited experience background, or inadequate listening readiness.
7. Marginal listening—when "half listening," the pupil allows his attention to wander, and the teacher must pull his attention back repeatedly.

Aims of listening instruction are to help the student to:

1. Become an alert listener
2. Appreciate what he hears
3. Interpret and find correlation in ideas
4. Evaluate what he hears.

Listening readiness can be encouraged by asking the student to:

1. Arrange or clear the materials on his desk so they help rather than hinder
2. Prepare himself to listen
3. Look in the direction of the speaker
4. Be patient if the speaker has difficulty
5. Adjust himself for any personal hearing disability.

Planned listening activities help the student become a more intelligent listener. Listening for information may be developed by listening to:

1. Newscasts
2. Announcements and directions in
   a. Carrying on telephone conversations
   b. Filling out forms
   c. Carrying out instructions

3. Conversation
4. Discussion for planning an activity
5. Introductions
6. Directions in order to take notes for reference
7. Oral presentations to spot and remember information
8. Films or recordings

Listening for enjoyment and appreciation may be developed by listening to:

1. Oral reading by teacher
2. Oral reading from previously prepared selections by students
3. Films or recordings for relaxation
4. Rhythm, vocabulary, and emotional appeal of a recording
5. Vivid and sensory words in recordings of poems, stories, and plays
6. Story telling and dramatizations
7. Other students as they lead a discussion
8. Background music in movies and television
9. Television program in order to select the "best" from various points of view such as effective conversation, dramatic appeal, delineation of character, etc.

Listening to develop critical thinking may be developed by listening to:

1. Reports stressing particular ideas developed in a story
2. Information, to judge whether it is true or false
3. Different points of view before reaching a decision on a subject
4. Radio or television presentation of a current problem as a basis for class discussion

5. Oral discussions, to distinguish relevant from irrelevant material
6. Speakers, to recognize the difference between facts and opinion
7. Discussions, to "hear" from two points of view
   a. Listen to ideas presented, then formulate personal opinions
   b. Listen as a critic; offer criticism

Techniques for Improving Listening Skills

Listening for Information

1. Direct one student to make a statement which includes a series of items; then have other students repeat the series of items. Check for accuracy. How many students repeated the series of items correctly?
2. Ask students to detect the incorrect statement which you will include in one of your explanations.
3. Read several short paragraphs on which three questions will be asked. Example: Read a thumbnail sketch of a well-known author, such as Mark Twain. The following questions may be asked: "What was Twain's real name?" "Where did he spend his teen-age years?" "How did he earn a living?" Check: How well did you listen?
4. Conduct a group discussion of a panel recording. Tape-record the panel discussion. Play the recording back to the class. Give students a sheet of mimeographed questions on the discussion. Have the students answer questions. Ask the class this general question, "How well do you listen?" "Now grade your listening ability."
5. Prepare a classroom listening period simultaneously with an oral reporting period. Before any reports are given, direct the class to designate four columns on a sheet of paper. Head the columns: "Color Words, Action Words, Sound Words, Quiet Words." Ask the students to list any of the above words which they hear in the oral reports. Discuss the findings.

6. Occasionally play the game "Twenty Questions." Build the game around people or things currently being considered in classroom studies such as history or literature.

7. Have the students, under teacher direction, choose several television programs for a listening assignment. Make a check list of specific things for which to listen. Assign other students to check the accuracy of the findings.

8. Assign oral reports using a two-point outline. Have the reporting student tell the class how many main points he will use. Direct the class to listen for the topics emphasized and then make a simple outline of the student's talk. Have several students read their outlines for the speaker to check, or have the speaker place his outline on the board so that each class member may compare his outline with the speaker's outline.

9. Use two recordings of the same learning level.

   Step I (Passive listening)

   Have the students listen to a recording of a famous speech. Hold an informal class discussion to check "how much" the students actually hear. Play the recording again. Hold a second discussion. Ask the students, "How much did you NOT hear the first time?"

   Step II (Active listening)

   Have the students listen to the second recording. Follow the same procedure as used with the first recording. Check the results. Ask the class, "Why did you get more information after hearing the second selection the first time?" Help the students to realize that they listened more intently to the second selection; therefore they heard more.

Listening for Enjoyment and Appreciation

1. Have each student make a list of his favorite recordings. Ask him to explain why he likes some recordings better than others.

2. Have a student committee post on the bulletin board the weekly television, radio, and local theater programs.

3. Have class members write two sentences summarizing the school's daily public address announcements.

4. Ask the students to make a list of all the sounds they hear during a given time. List the sounds; check the pleasant sounds.

5. Play a listening game which asks that each student, in turn, repeat the words he has just heard and add one more word. The teacher gives the first word, such as, "The," and calls on a pupil to add a word. He may say, "The house." The next pupil might say, "The house that . . . ." The game continues until a participant fails to repeat the words correctly or to add a word that makes sense.

6. Plan a special time for listening to selections of poetry.

7. Use recordings of the selections which are studied in the literature program.

Listening to Develop Critical Thinking

1. Direct the students to compare their own criticism of a television program with the critic of the local newspaper. Bring in, for class discussion, newspaper clippings giving the critic's viewpoint.

2. Read an interesting news item related to a current topic. Ask the students to write a brief summary stressing the important facts mentioned. Read the reports and check for omissions or misstatements of facts.

3. Read aloud a poem which is likely to evoke emotion. Encourage the pupils to discuss their feelings.

4. Tape-record a short radio newscast which is factual without commentary. Tape-record a second short newscast which gives facts and opinions. Play both recordings for the class. Have the students point out the difference between the two recordings. (Fact-opinion) Suggest the editorial idea here.

5. Direct committees to report on television programs which advertise products by exaggerating the merits of these products or by using high-powered phrases which may be meaningless. Determine for what purposes the students are

expected to listen. Discover ways of evaluating how well children listen.

6. Read a character description to the class. Have the students decide who is being described, or have the class select the person in the group who may fit the description.

7. Read an interesting news item related to a current sports event. Ask the students to rewrite what they have heard. Have the students first read their reports, and then read the original report for comparison. Ask, "Does your report cover the news?"

8. Have the students reach an agreement on a radio or television program they will listen to. Each is to have writing materials when the program begins. Each will:

   a. Note the exact time the program begins.

   b. Predict the outcome, as soon as he is able, making note of the exact time; and that should he later change his prediction he will again note the time. In the next class meeting these notes can serve as a basis of discussion on the reasoning behind the predictions.

General Procedures

Any technique which will help students "to listen to learn as well as to learn to listen" is valuable.

1. Begin each class period promptly with an activity which requires immediate concentration such as planning, reporting, a demonstration, class discussion, a quiz, or a written assignment. This type of procedure will help to settle the class into a working unit.

2. Train the students to listen to directions. The first week of the school year the teacher may say, "I shall repeat directions twice this week; beginning next week I shall give them only once."

3. Place emphasis on what is said, rather than errors of usage.

4. Help the students plan a bulletin board display involving

cartoons and drawings illustrating good and poor listening habits.

5. Hold panel discussions on such problems as

   a. How listening affects school work

   b. How listening affects out-of-school living

   c. How listening affects our manners

6. Make it a point to explain *why* as well as *how*, when giving oral assignments.

7. Have a student repeat the teacher's direction to the class.

8. Help the students build a list of suggestions for improving listening. Ask the class to choose the ten best suggestions. Have each student keep a copy for reference.

9. Develop the habit of alert listening *from the first word* by stressing prompt attention.

10. Have two or three students serve as listeners for a specific purpose when the group is presenting ideas orally; tape-record the students' reports; play back the recording; follow with a class discussion.

*11. Ask a committee to make a listeners' survey of television programs viewed by neighborhood families during the 6:00 to 8:00 P.M. block of time. Compare reports; check findings for community listening interests.

*12. Have the students plan for an imaginary station an ideal television series based upon programs televised locally.

*13. Have small groups prepare and post a listening and viewing log of worthwhile programs.

14. Help students detect implications in language by analyzing the factual basis for an advertising slogan such as, "Held Over by Popular Demand."

   a. Who held it over?

   b. Who demanded it?

   c. Is this popular demand?

*These activities are useful as a basis for discovering students' interests when gathering materials for guided reading units.

15. Help students to see that good listening is a valuable study procedure. Show that listening to what individual members of the class have to say will better prepare them to make intelligent contributions and that listening critically to the whole situation or "sensing" the feeling of the group may assist them in reaching their own conclusions on the subject under discussion.

16. Use student assemblies as a means of pointing out that listening may be of different types to suit different purposes. For example, students can be shown that listening to the band probably will be for relaxation and enjoyment; that listening to the announcements will be for acquiring information, that listening to the speaker will be for inspiration, information, or enjoyment; that listening to candidates for school offices will be for judging; and that listening to cheer leaders will be for fun and excitement. Classroom discussion and student self-evaluation are good ways to impress upon the students the need for observance of the distinctions among these types of listening.

Evaluating the Listening Program

Criteria designed to evaluate the success of a comprehensive listening program should measure its influence upon the students' attitudes, knowledge, skills, and behavior patterns. Criteria should include teacher self-evaluation, student self-evaluation, and teacher-student evaluation.

Some suggested procedures are:

Teacher Self-Evaluation

1. Have I provided classroom listening experiences through such activities as
   a. Discussions: class, small groups, and individual?
   b. Interpretive reading?
   c. Use of mechanical aids: tape recordings, films, recordings, radio, and television?
2. Do I develop listening skills and habits by
   a. Evaluating and discussing skills with students?

b. Directing specific attention to listening?

3. Does my direction of the class stimulate careful listening by

   a. Making discussions worthwhile?

   b. Using thought provoking questions?

   c. Making students aware of the need for active listening?

4. Does my over-all teaching procedure provide for the several levels of listening found in the classroom situation? This suggested chart is one means of indicating the categories of listening in the various degrees of comprehension.

Levels of Listening

Simple Listening	Hearing noises without discrimination
Listening for General Impressions	Listening to get the general plan or idea Listening to radio while otherwise occupied Beginning to be selective
Listening for Information	Understanding simple facts, incidents, directions
Listening for Main Ideas	Weighing importance of ideas Understanding the need for details to develop the main idea
Listening for Various Points of View	Beginning to evaluate Perceiving importance of the speaker Understanding sales pressure
Listening for Narrative	Understanding relationship of facts or incidents Appreciating unity of thought Listening for enjoyment, relaxation, appreciation

Critical Listening	Understanding speaker's purposes
	Evaluating validity of speaker's argument
	Evaluating story and its development
	Recognizing bias, style, inflection, delivery, and speaker's personality
	Understanding propaganda techniques: testimonials, name calling, band wagon, mud-slinging
	Visualizing characters, mood, setting, situations described.

Student Self-Evaluation

1. Do I listen more attentively to
   a. Directions and announcements?
   b. Students' talks?
   c. Reports?
   d. Recordings, radio, movies, and TV?
2. If I listen more attentively, have I improved in the ability to
   a. Be more alert and responsive?
   b. Follow directions?
   c. Ask pertinent questions?
   d. Summarize?
3. How do I rate on this self-evaluation chart?

Teacher Evaluation of Class Progress

1. Standardized tests of listening skill are available. (See Appendix B.)

2. Various methods of informal testing may be used to measure the students' improvement. Several possibilities are:

   a. Follow a brief oral reading with a quiz or summary on main ideas.

   b. Compare sentence summaries of talks written earlier in the semester with similar summaries written after developing listening activities.

   c. Assign one-minute speeches on current topics; after each talk have students write

      (1) Main idea

      (2) Details giving examples or comparisons used

      (3) Pertinent questions about the speech

   d. Include these items in a test of listening

      (1) Accuracy of detail

      (2) Oral directions

      (3) Ability to remember sequence of details

      (4) Ability to pick out central ideas

      (5) Ability to analyze critically

   e. Tape record an explanation and play back in short segments to class. Ask students to identify the parts played back.

   f. Prepare short diagnostic tests covering the listening material. Use objective tests to facilitate grading. Evaluate the results.

   g. Use objective tests to cover the pertinent information given in the announcements for one week.

LISTENING SELF-EVALUATION CHART

Student .....

Grade Level .....

Subject .....

	Always	Most of the time	Seldom	Never
1. When you do not hear clearly due to hearing disability, do you ask to be placed in a more favorable position in the room?				
2. Do you respond promptly when a teacher or student stands and waits for your attention?				
3. Do you assist your memory by taking notes on items too numerous to remember?				
4. Do you contribute your part to a conversation without trying to monopolize it?				
5. Do you pick out the central idea of a speech?				
6. Do you note each shift from one important point to another?				
7. Do you listen to the speaker with your eyes as well as your ears, noting his gestures and facial expressions?				
8. Do you listen with poise to a speaker who opposes what you have previously said?				
9. Do you listen instead of speaking a fair part of the time?				
10. Do you select your own television and radio programs?				
11. Do you enjoy variety when listening?				
12. Do you always choose the same type of dramatic and musical programs?				
13. Do you detect propaganda devices?				
14. Do you listen critically, with a view toward improving your speech?				
15. Are you, in selecting TV and radio programs, guided less by advertisement than by published reviews and comments? Do you note the lighting, sound effects, and photography?				

Viewing

Films*

Suggestions for Use of Films

Select carefully. Some textbooks and manuals suggest films for use in conjunction with units. Most counties have indices or synopses with valuable information. Frequently study guides accompany films. Select the material for use when it will make the greatest contribution to the unit being studied.

Preview films. A preview before using the film acquaints the teacher with the film content and helps him to prepare an introductory discussion. Teachers may find 3 x 5 index cards helpful. Use one card per film, entering brief notes. This information helps a teacher in deciding when to show and how to introduce a film.

Limit the use of films. Films should not be over-used. Their use will be effective if the number shown in any one period is limited and if they are not used too often.

Organize the classroom. Students should be arranged in the most advantageous position for viewing. Attention should also be given to proper lighting.

Prepare the students. Students should be told the purpose of the film and should be advised what scenes or incidents to note with special care. Explain and define any unfamiliar terms. It may be wise to discuss a vocabulary list with the students before showing the film.

Present the film. The regular class period usually permits time before the film for an introduction and time afterward for discussion, reshowing (if necessary or desirable), and follow-up. Students should be supervised during the showing of films just as during any other instructional activity. If students are expected to take notes during a film, they should be advised before the showing that the notes should be selective and brief. Check during the showing to be sure students can see the screen.

The first showing should be uninterrupted. On a reshowing, a special sequence may be presented. The sound may be cut off; the teacher's or student's commentary may be used. With some films such as "The River," on the second presentation the

*Filmstrips and slides are included in this section.

picture may be cut off so that students may appreciate its outstanding sound.

Follow-up the film. A class discussion centered around the points the students were asked to look for will make the use of the film more effective. A suitable check-up in the form of a brief quiz or paragraph based on a pertinent question may serve as an evaluation of the film. Students may be encouraged to prepare exhibits, experiments, or reports based on the film as it pertains to the unit under study. The follow-up should coordinate the film to the unit under study.

Plan other material amplifying the film. Materials such as bulletin board displays, flat pictures, art reproductions, books, and magazines can be used to enhance the value of the film. Students can often be encouraged to provide some of these supplementary materials.

Keep a record of each film. The usefulness of the 3 x 5 card for this purpose has been mentioned. In completing the cards, after the presentation of the film, teachers will find it helpful to ask themselves questions such as:

a. Was the film suitable for the unit?

b. Was the content clear and specific?

c. What is the film's best use: as an overview, introduction to a unit, development of a unit, review, or as a culminating activity?

d. What were the strong points of the showing?

e. What, if any, were the weak points of the showing?

Here is a suggested organization for the 3 x 5 card. Checks or general remarks tend to be of little value a few months later. Enter notes that will enable vivid recall of the picture or item.

Title	Company	Yr. Prod.

Source

Remarks:

Consider the advantages of filmstrips and slides. Filmstrips and slides can be stopped at any point and for any length of time when a class discussion seems wise. This advantage allows the students to participate actively in the presentation.

The wise use of audio-visual materials seems to be centered in the 3 R's: right material, right place, and right time.

Commercial Television and English

In recent years both educational television and commerical television have become useful tools in increasing the factual knowledge of students and in enriching classroom work. Their influence on language habits, vocabulary, cultural values, behavior patterns, and knowledge of life in general has become increasingly powerful.

How can the teacher and the students best use this potential to enrich and stimulate learning in the classroom? Dr. Frank C. Baxter has answered this question:

> Television is not a vending machine for higher learning. The coaxial cable alone will not pump culture into anyone's veins. It is the teacher who must plant the seed toward the harvest of our national culture.[2]

James Brunstein sees long-range benefits:

> The teacher and student must study TV cooperatively in an effort to define standards for what is good and what is poor. The teacher must attempt to teach him what is genuine and what is fake so that his perception will deepen; after a time perhaps, a sustained process of critical evolution will ultimately build up in the student a dissatisfaction with the banal, the sensational, and the dishonest, and an appreciation for many outstanding productions that are available.[3]

Some students will become aware, for the first time, of TV's possibilities for increasing their intellectual and cultural advancement.

Television programs on commerical networks can be used in much the same way that one uses the library, filmstrips, field trips, recordings, or any other supplementary educational tool. A judicial use of TV offerings can give added depth—almost a third dimensional quality—to the teaching of literature in high

[2]Frances V. Rummell, "TV's Most Surprising Success," *Reader's Digest*, 69 (September 1956), pp. 140-142.

[3]James Brunstein, "Ten Uses of Commercial Television in the English Classroom," *English Journal*, XLVII (December 1958), p. 569.

school English classes. Here the emphasis is on encouraging a greater appreciation of our American heritage through the appreciation of our literature and the literature of other countries. It is important to convince the student that a nation's literature is a reflection of its life—its people.

The class may conduct an extemporaneous open discussion on the topic, "In what ways is television a force in our lives?" Through this activity the teacher can mention criteria for selecting commercial programs and in doing so suggest worthwhile programs for the student's viewing. A class assignment may be made for each student to view a television presentation and prepare to be given before the class an oral critical evaluation of the program.

Shakespearean productions lend themselves to student understanding and appreciation. The teacher paves the way by reviewing the play and the period of English history covered, by pointing out passages to be looked for, and by offering bonus grades for viewing the performance itself. It is helpful to prepare the students for the productions with extensive reading beforehand and listening to the recorded version of the dramas.[4]

The TV presentation of Hemingway's *For Whom the Bell Tolls* (even with its obvious shortcomings) impressed the audience with its feeling of concern for and fascination with ordinary human beings caught up in the maelstrom of war. The presentations of Edith Wharton's *Ethan Frome* was an inspiring experience in literature via the TV screen. Several of the more critical students felt that the television production afforded an even more illuminating insight into life than the book. Following these programs there was a flurry of activity at the circulation desk of the library. The classroom discussions of the dramatization of the famous tale with its New England setting revealed that such presentations further stimulated the imaginative speculation of the gifted, sensitive student. The less imaginative reader began to see what is meant when it is said that literature is a reflection of life, that it is life as seen through the eyes of the writer. TV dramatizations lighten the burden of the student with reading difficulties.

If commercial TV is to be used to enrich classroom experiences

[4]Salibelle Royster, "TV, Handmaid of Literature," *Clearinghouse*, XXXII (December 1957), pp. 216-17.

... such steps might be as follows:

Analyze TV preferences and habits.

1. Do students like what they see? Why? Why not?
2. Are they aware of what they are missing in good programs?
3. Do they ignore books on which TV programs are based?

Set up standards of criticism as in other communication activities. (writing, speaking, reading)

1. List criteria for choosing good programs.
2. Read what the experts say. Such critics as John Crosby, Marie Torre, and Cynthia Lowery help students to develop a critical attitude in evaluating the worth of programs. Reading such material is also a practical exercise in developing a critical style in written thought expression.
3. Discuss the technical aspects of the presentation. This helps to develop an appreciation of the versatility of television as well as its limitations.

Publicize good programs.

1. Post programs for a given week or month on bulletin board (in classroom or throughout school building).
2. When possible arouse enthusiasm for the program by discussing it before presentation occurs. Follow-up with evaluation discussions after presentation.

Correlate telecasts with other audio-visual aids and with library sources.

Books, recordings, discussions, telecasts—all go hand in hand toward further stimulating the creative imagination of the gifted student; in arousing interest in the capable average student; and in bringing greater understanding to the less imaginative individual.

There are conditions that make if difficult to correlate home viewing with in-school learning. While TV ownership is almost

universal and growing daily, there are students to whom a television set is not available. There is always the problem of which family group gets the program choice for the evening. As a result, many teachers find that recommending certain programs for home viewing and suggesting ways for improving viewing habits are as far as one can successfully go in the use of commercial TV in the classroom program at the present time. As an extra-classroom experience in enriching cultural and intellectual backgrounds, the returns on the time invested can be gratifying.

The teaching of the appreciation and understanding of modern American drama and the theater in general to one who has never seen a play enacted on the legitimate stage often has a "canned" flavor. The experience is a vicarious rather than a personal one for students. Alert the students at the very beginning of the school year to the interesting offerings in drama that possibly will come their way via the TV screen. As a result of their own personal experiences, drama as literature becomes a living thing. The discussions, readings, and lectures take on a realism not possible when the group only reads drama. Even the dramatizations of scenes by the students become more realistic because they have actually seen the characters in a play brought to life by actors and actresses who are artists. Without an actual production it is difficult to show the inexperienced student how drama with few props and settings can be satisfying.

Television is a powerful medium in providing factual background information in ways students can understand. Walt Disney's stories about the Revolutionary War made it possible for some students to appreciate William Gilmore Simms' poem, "The Swamp Fox," for the first time. They can visualize "The Swamp Fox," a legendary figure, as a real person. *Mark Twain's America* was an excellent background program for appreciating the writings of this famous humorist.

There are valuable programs other than those devoted to interpreting great moments in literature. Such programs as John Gunther's *High Road*, Lowell Thomas' adventure travelogues, Walt Disney's features on folklore and folk heroes, *The Twentieth Century* series—all offer much to stimulate the student's imagination as well as add to his store of knowledge. The telecasting of the Winter Olympics focuses attention on the common

points of interest which various cultural heritages have. The special reports on the exploding world population and on the Cuban situation cannot help provoking thoughtful reflection by youth and adults alike.

For the teacher the question of the influence of commerical TV on reading habits is of interest and importance. Now that the newness of television has worn off, people seem to be resuming their old reading habits. It has been indicated that TV made the greatest inroads in the area of magazine reading. There will always be some who will never learn the thrill of translating the printed page, through the marvelous power of the imagination, into an adventure in literature or life, as the case may be.

Television does have advantages as a resource for enriching the English curriculum, especially in the field of literature. "It provides a common background of experience which is sufficiently varied and vivid enough so that every student—the slowest as well as the best in ability within a group—could be led to respond in individually desirable and satisfying ways."[5]

Television can help to overcome learning barriers by presenting important ideas, molding attitudes, and providing information in ways that do not demand high verbal proficiency or presence at the scene. It is a convenient and economical means of reaching enormous sections of the population simultaneously. And best of all, it brings outstanding artists into personal contact with students. Especially interesting in television is the here-and-now aspect of oral communication. General Motors predicts that world-wide television networks are just around the corner. The classroom of tomorrow may have as a resource TV which comes from all parts of the world as the events it throws on the screen actually happen.[6]

The English teacher has a responsibility in directing student attention to radio and television presentations of literary merit. These media are effective when properly used in classroom instruction. The English teacher should consider them as resources in teaching literature but not feel responsible for instructing students in the general use of radio and television. However, through the recommendation and discussion of desir-

[5]Brunstein, *op. cit.*, p. 567.

[6]James Wilson Brown and others. *A. V. Instruction: Materials and Methods* (New York: McGraw-Hill, 1959), pp. 205-230.

able programs, the teacher may help students raise their level of television viewing. In so far as possible, the commerical programs should be tied in with the unit under study. When this is not feasible, because of commercial programing, it is often desirable to discuss the current offering as it enhanced a unit which has already been studied or to discuss it briefly as it will apply to a future unit. When the unit is subsequently studied, the radio or television presentation can be handled in more detail.

Teachers may find it helpful to direct students to listen to and to observe the annual awards for excellence in radio and television. The class may then discuss the apparent reasons for the choices made, why judges decide that one program excels another, and which of the language arts played an important role in the selection.

Both listening and viewing are means and ends at the same time. Both are important avenues to learning in school and in life. Both afford aesthetic and intellectual experiences important in themselves. Effective instruction in listening and viewing, then, promotes learning at the same time that it contributes to the improvement of the aesthetic and intellectual life of each individual, and thus of our society.

CHAPTER 7

Planning Instruction

THE ENGLISH COURSE has come under especially pointed scrutiny in recent years because it is the one most generally required in the junior and senior high school. The number of school hours invested in English in the junior and senior high school is more than justified by the heavy burden of the program: instruction in literature and in oral and written communication. Yet the results in some schools in terms of language competence and literary sophistication have been discouraging, and the profession has recognized the urgent need to search for the most vital context for the English course and for the most effective course patterns and procedures.

Course Patterns

The major trend in the English curriculum for the past several decades has been toward a unified course—incorporating literature, writing and language study, and speaking and listening—at each of the junior and senior high school grade levels. Separate semester courses in literature and in language or grammar have given way in most schools to the integrated pattern as the general required English course.

The most common alternate pattern in the junior high school is the core or common learnings plan, in which students are scheduled for extended periods with the same teacher. The content of such courses usually involves, in general, that ordinarily encompassed in English and social studies. The core program has been controversial. Its success depends almost entirely upon the training and viewpoint of the teacher. If the teacher is trained only in social studies, literature and communication skills may be neglected or badly taught. If the teacher is trained only in English, important concepts and skills in social studies may be slighted. However, with a well-trained teacher there are important advantages in the core program: the teacher has a

smaller pupil load (this is especially important for instruction in writing); a broader, more vital context is provided for the work in communication skills; the program provides a natural transitional step from the elementary school pattern to the departmentalized pattern of the senior high school. A few junior high schools have retained the "self-contained classroom" plan of the elemetary school, but such a plan makes unreal demands on the teacher. It is the position of the committee preparing this guide that English may be taught effectively in the junior high school either in the core program or in the separate English course. The course pattern is incidental to the major consideration: either in the core plan or departmentalized plan the teacher must be adequately prepared in the field of English.

In a few schools certain off-shoot courses in such areas as spelling and vocabulary development are still scheduled independently of the regular English course. In general, such courses are undesirable and ineffective because they put language skills into an unnatural, high-and-dry context.

Long ambivalent, the position of speech in relation to the English program has been defined more clearly in recent years. This guide includes chapters on speaking and listening because there is general agreement among English teachers that the English program must provide training in the basic skills of oral communication. Opportunities for direct concern with speaking and listening skills grow out of the natural fabric of the English course. However, there is still a need in most high schools for elective work in speech which goes well beyond the basic concerns of the required English course. Many of the larger high schools offer elective courses not only in public speaking but also in advanced speech, dramatics, and radio and television.

The position of reading instruction is still not clearly defined in the junior and senior high school, as the earlier chapter on reading indicated. Most schools have accepted the theory that reading instruction is a responsibility of teachers of all subjects, but some schools have implemented the theory to a much greater extent than others. The English program is still expected to provide the training in reading in some schools, while in others separate reading improvement courses are offered. A number of schools provide remedial or clinical facilities for severely

retarded readers. The various patterns for providing reading instruction are identified in the earlier chapter.

Two major plans for modifying and broadening the English course in the senior high school have gained some headway: the humanities approach and the American studies approach. In the humanities approach, of course, the study of literature is supplemented by attention to music and painting and perhaps to architecture, sculpture, and philosophy. For example, Romanticism may be traced through literature, music, and painting. In the American studies approach the emphasis is upon the development of American ideas and institutions, with the study of literature the principal vehicle. In this approach, English and history may be combined, perhaps in a double period. For example, a unit on the Puritan Spirit would center on Puritan ideas with consideration of Puritan literature and of historical aspects of early America.

Large high schools frequently feature electives, usually one-semester courses, which may be taken in the upper years either as supplements to or substitutes for the regular course. Among such electives are courses in contemporary literature, world literature, and creative writing.

Administrative Innovations

Instruction by television. A number of Florida high schools have experimented with large-group instruction in English by television, and several of the teacher training institutions have established special programs for training teachers for work through television. The tenor of reports from experimenting schools is varied. The teachers who have conducted classes by television are divided in their appraisals. Students in the classes are generally unenthusiastic. They miss the more personal contact of the regular classroom, apparently. Also, since most school buildings now in use were not built to accommodate large-group instruction, television classes sometimes have been held in auditoriums, cafetoriums, and other places ill-suited for instruction. Instruction by television offers rich possibilities in language and literature. Yet to use television merely to teach large groups of students ordinary content in an ordinary way is probably a step backward rather than forward.

Team teaching. Gaining great headway, team teaching is endorsed enthusiastically by those teachers who have participated in it. In team teaching a group of three or four teachers, with different specialties and interests, are assigned to a group of students. Instruction is sometimes carried on in the total group under one of the instructors, sometimes with each instructor in charge of a sub-group. In some cases the team has included one non-professional member who takes care of clerical duties. Team teaching demands, of course, facilities for large-group instruction. The principal advantages of the team approach apparently number three: (1) Teachers have more time. While one teacher is presenting a lecture, film, tape recording, or examination to a large group, the other teachers have time for planning and preparing classes, holding conferences, and grading papers. If there is a clerical assistant on the team, the teachers are relieved of routine clerical work. (2) Grouping of students is flexible. Ability groupings for work in speech, for example, may not be appropriate for literature study. In large group instruction, groupings may be changed for various phases of the work. (3) Teachers learn from each other and stimulate each other.

Modified team teaching. A number of schools have worked out a modified plan for team teaching by scheduling several sections of English in a given grade at the same period. This complicates the problem of scheduling but enables the teachers of each grade to pool classes when appropriate and to hold planning sessions during the school day. Under this plan, much of the instruction may be carried on in the conventional classes, but occasionally large groups may meet for special programs, films, or lectures, and teaching talent may be pooled to some extent.

Use of para-professional personnel. Para-professional personnel have been used in English programs in several ways. Perhaps most widely publicized has been the employment of "lay readers" to evaluate and grade compositions. These lay readers, serving as assistants to the English teachers, usually are recruited from among qualified housewives, often former teachers, who are interested in part-time employment. The readers assist in the evaluation and sometimes the grading of themes, making possible a greater number of theme assignments. Reports from schools which have employed lay readers vary sharply. The key to the success of the plan, obviously, is in the competence of

the non-professional reader. If competent readers, who are able to evaluate student writing properly, can be selected, they can be of great help in handling the paper load adequately. Para-professional personnel are being employed in many systems, too, to relieve the teacher of routine clerical duties. This practice not only is in keeping with the professional status of the teacher but represents a wise investment of money. Lay personnel have been used, too, to proctor independent student work in some programs.

Programed instruction. Much interest and controversy have been stirred by the use of programed materials and teaching machines. In programed instruction students work independently, either with machines or in books, and supposedly are taken through a series of sequential steps. In other words, the program supposedly is self-teaching. The possibilities for the use of programed materials in English have not yet been explored widely enough to provide any adequate basis for conclusions. Teaching machines or programed textbooks may merely consume the students' time in meaningless drill or in learning outmoded language content. On the other hand, wise use of these devices may free the teacher from spending time on routine teaching of such things as spelling and punctuation. At the time this guide was prepared, "teaching" machines essentially were merely a new type of audio-visual aid and were largely untested.

No doubt some of the things discussed here as "innovations" will no longer be innovations when this guide is in use, and by that time there will be other innovations. Regardless, however, of administrative innovations, one fact remains: on the English faculty must be teachers who are well qualified, both academically and professionally, and who are eager to define the most essential content and involve young people with it in the most effective way.

Course Planning

English teachers may well be involved in curriculum planning at a number of levels—national, state, county, individual school. Work at all these levels is necessary for the general improvement of the English program. Crucial to every individual teacher, however, are planning of courses and planning of units within each course. The following two sections, designed especially for

new and inexperienced teachers, treat these two phases of planning.

To the beginning English teacher, whose only experience is a brief period of student teaching in an experienced teacher's classes, the prospect of planning year-long courses of study for four or five classes sometimes seems staggering. However, a systematic approach in planning proves to be more than "half the battle," and some concentrated work in the pre-school planning period pays rich dividends throughout the school year.

What are the elements in this "systematic approach"? The experience of successful teachers indicates that the teacher profitably may follow several lines of investigation in planning his courses:

1. *Consult guides or courses of study—state, county, local, school.* This publication at the state level, as the Introduction stresses, is designed as a general guide, not a course of study. Several of the counties in Florida have published courses of study in English, and many individual schools have syllabi, course outlines, or guides of some sort. The new teacher should study carefully any of these that are available, realizing that they usually are suggestive rather than prescriptive.

2. *Consult other teachers, department heads, supervisors, principals.* The new teacher might consult, as early as possible, other teachers who are teaching at the same grade level. In those schools organized by department, the head of the English department naturally should be a first contact. In schools without department heads, the new teacher may wish to get the principal's views on English at any particular grade level. Several of the larger counties in Florida have special supervisors of English who usually schedule meetings of new teachers during the pre-school planning period.

3. *Survey textbooks in use.* In most junior and senior high schools of Florida, students will be furnished with at least two textbooks in English—one for literature and one for language study. Realizing that textbooks are resources to be used discriminatingly and are not the course of study, new teachers should analyze the adopted textbooks care-

fully in advance. In addition, the teacher should become familiar with any supplementary books or materials which the school may have available and with the procedure for ordering supplementary books, especially paperbacks, which are coming into wider and wider use.

4. *Survey library and audio-visual resources.* The librarian is an important *ex-officio* teacher of English, and a good library is a great boon to any program. Very early the new teacher should survey library materials and become familiar with procedures in use of the library and in ordering new books. Many fine audio-visual aids are being made available to the English teachers, and the new teacher should learn what films, filmstrips, recordings, and other aids are available and the procedures for ordering them.

5. *Survey community resources.* If a teacher is new to a community, it will be important to appraise the public library, any museums or special facilities, newspapers, radio and television offerings, and other cultural resources. If there is a college in the area, it may offer special opportunities to high school students, or college faculty members may be willing to serve as resource persons on occasion.

6. *Appraise the nature and abilities of classes.* No matter what courses of study suggest or what has been done in given grades in the past, each course of study must be designed for a specific group of students. Thus, it is essential that the teacher study carefully the characteristics and abilities of each class for which he is planning a course. Even before he meets his classes for the first time the teacher usually can find out a considerable amount about the general background and ranges of abilities of classes he will meet through checking of files maintained by guidance personnel and through talking with other teachers in the school. In the first few days of classes, the teacher will have opportunity to get samples of student writing and to judge the general level in oral communication. Usually school or department testing programs will yield information on mental ability and on achievement in reading and English mechanics. Inexperienced teachers are frequently astonished at the great ranges in ability in reading and other skills at any one grade level.

After the teacher has followed these lines of investigation, he is ready to block out his year's course, to set up a series of units, the general types of which are discussed in the following section. The year's course of study for any grade should meet four general criteria:

1. It should provide a significant context for the study of oral and written communication and of literature. A real unity should be discernible, with an avoidance of activities and units not truly important to the study of language and literature.

2. The course of study should be carefully geared to the abilities, characteristics, and interests of a specific group of students.

3. The course of study should represent a balanced concern with reading and literature, writing and English language structure, and speaking and listening. Though it is important that this balance be maintained, the wise teacher, of course, will use his special talents and experience to best advantage. For example, if he is especially skillful in oral reading, he will provide ample opportunity to put his skill to good use. Or if he has had special travel experiences, for example, he will look for opportunities to capitalize on these.

4. The course of study will fit the special context of the school and the community. English courses may be much the same from school to school, yet specific curriculum-making is a local matter always. The individual teacher always is working within this local context.

Unit Planning

To some teachers, the term "unit planning" or "unit teaching" is somewhat frightening. It suggests an upset routine, vast quantities of materials, and noisy student activity. Actually, however, unit teaching is not a method of teaching to be pitted against some other method. The word "unit" implies unity, of course, and "unit teaching" implies the search for unity in an English program .There is nothing more central to the teaching process. It is a concern for unity that distinguishes *teaching* from school *keeping*.

There are apparently three major sources of unity in English and, thus, three major types of units: (a) the unit organized around a segment of subject-matter; (b) the unit organized around an activity or process; (c) the unit organized around a theme or topic.

The "Subject-Matter" Unit

The unit which finds its unity in a segment of subject matter is the oldest and most familiar, and certainly accounts for much of the teaching in English classrooms across the nation today. The teacher seeks unity through centering attention on the adjective clause or some other element of grammar, on the short story or some other genre of literature, on *Great Expectations* or some other specific literary work, or on a chapter or section in the textbook. This type of unit may be either successful or unsuccessful; but it is certain that, in many schools, the "safeness" and definiteness of this kind of teaching have brought an over-emphasis on it, resulting in an unimaginative and pedestrian program, with too many things presented in high and dry, unrelated fashion.

The "Activity" Unit

The second basic type of English unit—that which finds its unity in a language activity or process—is less widespread but by no means new. Examples of this type are writing letters, reading the newspaper, giving a book review, writing a research or library paper. The subject matter may be various; the unity is found in the process of skill. Again, such units may be successful, or they may represent sterile rehearsal of processes out of any live context.

The "Idea-Centered" Unit

Perhaps the least widespread at the moment in high school teaching is the third basic type of unit—that which takes its unity from an idea or theme. The newer state and city guides to the teaching of English feature this type of unit prominently. Familiar are such units as "The Faces of Courage," "The Frontier Heritage," "American Mosaic," "The Individual's Quest for Universal Values." The terms "topical" and "thematic" often are used synonymously to identify this third type of unit. Actually

there may be a considerable difference between the two. An eighth-grade unit on "People of Courage," for instance, may differ greatly from one which explores the question, "What Is Courage?" And it may be one thing for a class of twelfth graders to read a group of selections of literature in the Romantic tradition, another for them to trace the *carpe diem* theme through selections of different genre from different periods. At its least significant, the topical unit merely starts with a flowery label which is promptly forgotten as the class plows willy-nilly through the next 123 pages in the textbook or anthology. At its best the thematic unit permits the sharp unity of an idea pursued through various selections of literature, and perhaps various media of communication, through writing on aspects of the idea, through oral discussion of ramifications of the idea.

Of course, the three types of units identified here are not mutually exclusive; a given unit may combine approaches. For example, study of the short story may be centered around a topic such as "People in Crisis." Or modest thematic study may be organized merely through flexible use of the literature anthology. One teacher, for example, taught a short unit on expressions of love in poetry through the centuries, using poems from various literary periods and thus different sections of the anthology. One junior high school teacher organized a unit on maturity versus immaturity. He picked various selections from throughout the literature anthology that showed mature or immature action on the part of various characters. Naturally, there were written and oral language activities in connection with the unit. A little imagination can convert plodding textbook-following into more unified and significant teaching.

There is no magic inherent in any type of unit, of course; the teacher remains the most important factor in successful teaching. There are, however, two significant advantages of the idea-centered unit: (1) it provides a natural vehicle for dealing with individual differences and (2) it offers the most vital context for the teaching of skills and content.

The term "individual differences" has become something of a shibboleth in educational discussion; yet, to the sincere teacher, the disparity among students intellectually, culturally, and emotionally remains a major challenge. A theme or idea significant in human affairs provides one of the most profitable op-

portunities to gain unity in a class while at the same time to provide for the inevitable diversity. Of course, the more abstract are the ideas and themes, the more will they be appropriate only to students of higher abilities. But concern with ideas is important even at the modest levels of intelligence. The search for the self, for example, can be considered at very different levels of thought. Many teachers have found it profitable to plan thematic units in three phases. First comes the common core of reading, writing, discussion which launches the pursuit of the theme. In the second phase come reading, writing, reporting in several groups representing different levels of ability. For example, each group might read a different novel and report on it to the class. The third phase features individualized reading, writing, and other activities.

Every intellectually honest teacher of English realizes a need to find a more vital context for his subject than that characteristic of the majority of programs today. How can unity be sharpened through the most effective interplay of subject matter, skills or processes, and ideas? This is the question on which curriculum making in English must hinge. In a curriculum as broad as that of English, the problem of unity is especially acute. In too many English classrooms the program is aimless, the atmosphere heavy with boredom. As J. N. Hook puts it in *The Teaching of High School English*, it is "the semi-colon today, 'Miniver Cheevy' tomorrow, the complex sentence Wednesday, a short story Thursday, 'public speaking' Friday . . ."[1] This potpourri of activities may not result in anything significant in the mind of the student. In combatting aimlessness and boredom, we face a handicap unique to English. In most other fields in the high school curriculum, the student progresses from one clear-cut course to another; from algebra to plane geometry to solid geomtery to trigonometry; from general science to biology to chemistry to physics; from typing to shorthand to bookkeeping. In English he goes from English to English to English. Naturally there *really* is a difference from year to year in a well-planned English curriculum, but it is harder for the student to perceive. And sometimes, unfortunately, he is right in his conclusion that it is the same old thing—same old grammar, same old book reports, same old theme topics.

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[1]J. N. Hook, *The Teaching of High School English, Second Edition* (New York: Ronald Press, 1959), p. 47.

Ideas provide the most vital context for the teaching of English. Divorced from ideas, processes or skills become stultifying; subject matter becomes inert. The sample units which follow this chapter show how two Florida teachers have developed idea contexts.

Steps in Planning a Unit

Delimit the unit; set its objectives. Once the teacher has selected the general topic or theme of the unit, there is the problem of planning specifically for certain outcomes. Too many units are merely "on" something. Often teachers are covering ground without clear notions of what is to be accomplished. In planning a unit, then, the teacher's first step is to answer the question, "Exactly what concepts, understandings, appreciation, skills should students develop as a result of this unit?" Objectives should be stated specifically and realistically. Vague, hopeful statements will not provide the guidelines that the teacher needs.

Choose class activities to accomplish the objectives. After the teacher has decided on the specific things he wants to accomplish in the unit, he decides what activities students should engage in to bring about the hoped-for outcomes. Every activity—class discussions, oral reports, papers, reading assignments—should bear directly on the objectives of the unit. This is the time when the teacher can plan reading, writing, speaking, and listening activities to complement each other. No given unit need be concerned with all four of these areas of the language arts, but it is usually possible to work in activities in all four naturally; sometimes one area may be stressed in a unit. This is the time, too, when the teacher plans those activities that will be profitable to the entire class and those that should be carried on individually or in small groups.

Determine sequence of activities. In conjunction with choosing student activities, of course, the teacher must work out a logical sequence for the unit. As much as possible, each subsequent activity or assignment should grow naturally out of the last. It is important to keep the major theme and purposes of the unit before the students, so that unity is not lost in the progression of activities. It is important, too, that a good introduction to the unit be prepared. The announcement that "This morning, class, we are going to begin studying Romantic poetry" as a unit

introduction may lose valuable opportunities to make the work more effective. The introduction should set the stage for the unit work by (a) giving the students goals for the work, an overview of the unit; (b) arousing interest. The introduction might feature a class discussion, short lecture, film, an attitude or opinion questionnaire, a preliminary quiz.

Choose materials. Experienced teachers know that materials must be planned for in advance. Here the teacher decides on the role the textbook or anthology will play in the unit, what library or audio-visual materials might be used, what drill materials will be appropriate, what resource persons could be used.

Make an administrative check of the unit plan. Here the teacher checks to see that all school policies have been adhered to, determines procedures for checking out and distributing materials, provides facilities for group and individual work.

Plan evaluation. Evaluation is a constant problem in English because of the intangibility of some of the most important goals in teaching language and literature. But each unit should provide opportunity for the teacher to determine to what extent objectives have been attained. Tests, objective or subjective, may be useful. But other means often will need to be used, too: teacher observation, checklists, group and individual conferences. The most important thing is that definite evaluation of some type be planned.

Ability Grouping in English

The preceding discussion of unit planning has indicated that the English teacher at any grade level must plan units with an eye to the range of abilities and interests any class presents. Homogeneous grouping has long been one means of attempting to shorten this range, and many Florida high schools now follow some plan of sectioning students by ability for instruction in English. However, many other schools, either because the student body is too small to permit effective sectioning by ability or because the faculty prefers not to do so for various reasons, do not follow any grouping scheme. Informal, flexible grouping within a class probably remains the most important type of ability grouping.

Grouping Within Classes

Each student seems to grow and develop in accordance with his own individual growth pattern; yet, each can develop only from the point he has already reached in each aspect of his growth. At whatever point in the educational scheme of "grading" a student is, he needs to be fully understood and helped by his teachers according to his own peculiar needs. By any measure that has yet been applied, the achievements of the members of any given class are likely to range from two to three grades below to two to three grades above the typical scores for the grade measured. An able talker may be a slow reader; a poor writer may be a talented actor. In the field of the language arts, grade placement has little or no bearing on the educational development a student will make during a given year. Hence, the repetition of grades has no special educational value. The trend during recent years has been to reduce nonpromotion almost to the point of eliminating the practice; nowadays, pupils are grouped on the basis of age and maturity, and every effort is made to meet children's instructional needs in the best possible way at all grade levels.

Successful teachers have found various ways of attending to individual needs of students while still maintaining the necessary unity in a class. The preceding discussion reviewed the three-phase unit plan in which the first phase is total class work, the second phase work in small groups, and the third phase individualized work. This is especially feasible with the idea-centered unit in which the central theme or idea can bind together the work of all three phases.

One teacher has described a plan by which individual semester or yearly designs for supplementary reading, providing "a framework for individual taste, individual interest, and individual capacity," are worked out with each student.[2] This is an effective way, not only of providing for individual differences but also of making "outside" reading and book reporting more significant and profitable.

Another teacher describes a plan for adapting work in composition to various levels of ability. The teacher first introduces a certain problem in composition and gives some preparation

[2]Stephen Dunning, "Design for Outside Reading: A Content for Remembering," *School Review*, 69 (Number 1, 1961, The University of Chicago Press) pp. 25-35.

to the total class. Then the class is divided into small groups according to writing ability for work on various aspects or applications of the general problem.[3] "Laboratory" sessions provide very useful means of individualizing instruction in writing. After a set of papers has been returned, the students work independently for one or more periods in re-writing, correcting, or doing exercises according to individual need. The teacher utilizes the time for conferences with individual students.

The ordinary routine of assignment-making offers excellent opportunities for providing for individual differences, even when all students are to do the same basic assignment. For example, the assignment might be the reading of a selection of literature. Able students are asked to be ready to deal with elements of symbolism in the work, for example, while less able students are asked to deal with elementary matters of plot or character motivation. Various other methods have been used to provide special opportunities for exceptionally able students in schools which do not practice ability sectioning. Among these are: special projects within regular classes; honors work in lieu of some of the regular course work; seminars or tutorials.

Sectioning by Ability Within Grades

Sectioning by ability, so-called homogeneous grouping, has long been practiced in high schools in the country. Though the practice has been accelerated sharply in recent years, it remains controversial. Some educators argue that ability grouping even within a single subject is actually impossible—that greater homogeneity on one trait or skill may mean greater heterogeneity on another—and that the practice is not worth the time and trouble. Others argue that ability grouping is undesirable in that it tends automatically to result in grouping by socio-economic class. Naturally, teachers of high ability sections are considerably more enthusiastic about the scheme than teachers of low-ability groups. There is no positive evidence from research that homogeneous grouping results in greater achievement.

Various approaches to ability sectioning in English are followed in Florida high schools. Perhaps the most common pattern in those schools large enough to adopt any grouping scheme is

[3]Silvy Kraus, "Grouping for the Teaching of Composition," *English Journal*, XLVIII (October 1959), pp. 402-404.

the three-level division into honors or advanced sections, general sections, and "basic" or low-ability sections. A few schools use four- or five-level divisions. Some divide students into only two groups, with perhaps additional honors sections for highly able students. This latter plan has the advantage of eliminating low-ability sections. Some schools provide honors courses but otherwise make no provision for ability sectioning. The criteria most commonly used for assignment to various sections are I.Q., scores on standardized achievement tests, past grades in English, and teacher recommendations.

Clearly no blueprint exists for the most effective scheme, but the success of ability sectioning seems to hinge largely on two conditions: (1) The grouping is actually effective in separating students according to their ability in the major aspects of English. Sometimes ability groups may exist only on paper. Because of difficulties in scheduling individual students, lack of guidance, or other factors, a number of students may be out of place. Valid grouping demands the use of several criteria—teacher judgment and past grades, for example—as well as I. Q. and scores on achievement tests. (2) When the ability groups are established, the English programs for each must be differentiated carefully. The major fallacy of ability sectioning so far is that so frequently the students at the various levels are offered virtually the same program—same textbooks, same assignments, same procedures. Perhaps there is merely a quantitative differentiation—the able students do more of the same, or do it faster.

The able student. What are the characteristics of this "academically talented" student in English, to which a program must be adjusted? Some of the major ones, according to a recent work,[4] are as follows:

1. He . . . is able to deal with ideas. Of an independent turn of mind, he likes to talk about what he's been thinking . . . he wants to get the adult reaction to what he says. He will probably be a little cocky about this . . . but he will be deadly serious in his painful efforts to organize his reflections of life and human experience.

2. He is able to read perceptively. For example . . . he will

[4]Edwin H. Sauer, *English in the Secondary School* (New York: Holt, Rinehart, and Winston, 1961), pp. 207-209.

know irony when he sees it, and he will be sensitive to style and tone.

3. He is able to write a paragraph . . . . He will be aware, that is, of the paragraph as a *constructed* unit, something that has been *shaped* or *designed.*

4. He has an intellectual interest or two outside the field of literature. Maybe it's progressive jazz or abstract art or Yogi or herpetology or playing the clarinet . . . but he is excited about *something* which can bring greater enrichment to his life . . . .

5. He has a sense of the *fun* of words. Language sounds, as such, intrigue him.

It is not the purpose of this guide to outline a program for the able student. Several references which do this are listed in Appendix B. However, there are certain obvious hallmarks of English for able students. Such students can deal with abstract ideas and should be given much practice directed toward disciplining thought in speaking and writing. Depth study of literature is feasible with these students. Other arts and intellectual interests should be related to their study of literature and language. Gifted students are usually more capable of sustained independent work.

At the same time, certain fallacies have been noted in English programs for able students. Chief among these is the quantitative fallacy, earlier noted, in which able students do more of the same thing done by average students. Able students should spend no more time with their school work than average students. Their work should be different in kind. The superficial fallacy is also common. That is, the teacher, awed by the fact that he is teaching "brains," plunges them into study of material for which the students are unready. Superficiality is the inevitable result.

The low-ability student. Students who appear in the low-ability, or "basic," sections are commonly of two very different types. The first includes the so-called "reluctant" students. Frequently from underprivileged socio-economic areas, these students are not necessarily unintelligent; their problem is principally one of attitude. They are sour on school and sometimes on life itself. They view the school and teachers as enemies·

and in a sense they are right, for the school program generally is oriented to middle-class values and objectives, which may not be the values and objectives of these students. The English teacher must approach such students in an earthy, realistic manner, attempting to find ties between their world and the study of language and literature.

The second type of low-ability student is the one actually low, or retarded, in intellectual ability, the so-called "slow learner." He tends to be a docile, placid student unless an issue is made of his dullness. He may be content to vegetate in the corner of the classroom. Of course, English presents special difficulties for him because abstractions and generalizations are at the heart of English, and he has little ability in dealing with abstractions or in making generalizations. He is not linguistically talented: he has difficulty organizing thoughts or putting them in words; he is a poor reader; he is usually reticent about expressing himself orally. He needs a teacher who is patient, sympathetic, and willing to forego all the usual rituals of the English course. Experience with slow-learner groups has revealed a few guides to modification of English content for these students:

1. A stress on individual items of usage is profitable, especially sub-standard usages of verbs and pronouns. Oral drill is helpful. Teaching of grammar as such, including rules, analysis, nomenclature, diagramming, should be avoided.

2. Much drill with basic sentence patterns, including oral drill in order to develop hearing of sentences, is helpful. The work should be directed toward formation of clear, complete simple sentences.

3. Drill in the use of major punctuation marks, illustrated with cartoons or pictures, is helpful. No rules should be presented. Spelling work should also avoid use of rules and stress hearing of words and their parts.

4. Composition should stress very short papers on topics of interest, such as sports, cars, television. Much preparation should precede any writing assignment.

5. Oral work should stress basic speech mechanics: clear articulation, avoidance of substituting one sound for another, avoidance of slurring sounds or syllables, avoidance of

dropping endings. When grouped homogeneously, slow learners tend to like such oral activities as socio-drama, dramatization, and practice of social amenities.

6. Literature selections should have very low difficulty but should be of a maturity level appropriate for the group. They should be of the fast moving, high-interest type, free of subtlety in technique or theme. Low-ability students enjoy hearing the teacher read orally for short periods.

People occasionally tend to think of good teaching in terms of the image of a dynamic teacher performing dramatically before a rapt class. To be dynamic is an asset in teaching, and every teacher must be an actor to a certain extent. Yet the actual performace before the class, though greatly important, is only one phase of teaching. Basic to all success in teaching is careful and effective planning.

ILLUSTRATIVE UNITS

"Humor in Everyday Life"*

Eighth Grade

Outcomes Sought

1. An awareness of the importance of humor in a balanced life.
2. An understanding that humor is a legitimate and important ingredient of good literature.
3. Further experience in the fun of reading.
4. An acquaintance with some of the famous American humorists.
5. An understanding of some of the techniques and devices important in humor.
6. A greater awareness of the elements of good taste in the area of humor.
7. Stimulation of student self-expression through oral interpretation, dramatization, and the writing of humorous material.

*Taught at Carol City Junior High School, Dade County, by Mildred B. Augenstein.

Introduction of the Unit

The teacher began by assigning "for homework" the viewing of a specific comedy show on television the night before the start of the unit. This was the jumping off point for a discussion on humor and the place of humor in everyday life.

In the course of the discussion, students were asked to identify what made the show funny. Were the characters themselves funny? Did they crack jokes or say funny things? Were their actions odd, unexpected, exaggerated, or surprising? Did they get into humorous predicaments? The discussion was led to the point where the students began to see that there is method to the madness of comedy.

Students then considered the importance of humor in our daily lives, whether it take the form of a comedy show on television, a cartoon in a newspaper, a funny movie, a humorous piece of writing, or simply a joke cracked by a friend. Humor helps us relax, forget our everyday cares, feel freer among friends and acquaintances. But it can also help us understand ourselves better. By making fun of the things we do, believe in, or fear, we can often see ourselves and our faults more clearly.

Activities and Procedures

Reading

Activity 1. Where is the fun? While the emphasis in this unit was upon reading for enjoyment, some attention was given to the specific elements and techniques common to humor. Total class reading activities were directed to helping students identify and understand how humor is achieved in writing. Some of the aspects considered were: (1) the humor of character, (2) the humor of situation, and (3) the humor of language. Attention was directed to the elements of surprise, exaggeration, incongruity, mock seriousness and even cruelty, which are common to humor. Students examined the effect of bouncy rhythms and unusual rhymes in humorous verse. They became aware that complicated plots, unnecessary details, and other characteristics which might be ruinou to certain forms of literature are specifically employed by humorists to achieve their desired ends. Students analyzed a number of the selections in the unit for humor of character, situation, or language by making a three-column chart as follows:

FUNNY PEOPLE	FUNNY HAPPENINGS	FUNNY EXPRESSIONS

The following selections lent themselves to this type of analysis: *

"Photo Finish," B. J. Chute
"Dog Overboard," Ludwig Bemelmans
"The Night the Bed Fell," James Thurber

Activity 2. Following the plot. The selection, "Dog Overboard" by Ludwig Bemelmans, involves a somewhat complicated plot, and students can benefit by practice in plotting the action. The teacher listed the various steps in the plot development at random, and the students arranged them in proper sequence.

Activity 3. The vocabulary of humor. Understanding some of the terms associated with humor is essential. Some of the following words might be used as a dictionary exercise, to be followed by a search for specific examples of each.

caricature	comedy	pun
cartoon	comedian	parody
slang	slapstick	satire
dialect	practical joke	folk humor
wit	limerick	

Activity 4. Humor Name-Game, a library hunt. Students drew from an assortment of names associated with the study of humor and comedy. Each student tried to find in what way the name is related to the study of humor. The students also were asked to find added details about his character or examples of humor associated with him. (This is especially effective in demonstrating the value of biographical dictionaries, companions to literature, and indexes to the encyclopedias.) Some of the names used for the Name-Game are as follows:

Comedians	*Characters from Literature*
Groucho Marx	Paul Bunyan
W. C. Fields	Pecos Bill
Zazu Pitts	Hyman Kaplan
Bob Hope	The Tar Baby
Red Skelton	Mickey Mouse
Jerry Lewis	Mrs. Malaprop
Lucille Ball	Davy Crockett
Jimmy Durante	Uncle Remus

*These and most other selections mentioned are in the currently state-adopted literature anthology for eighth grade. Most junior high school anthologies would contain selections appropriate for the unit.

Comedians	*Characters from Literature*
Jack Benny	The Gilbreths
Fred Allen	Ichabod Crane
Will Rogers	Corliss Archer
Harold Lloyd	The Peterkins
Charlie Chaplin	Walter Mitty
Danny Kaye	
George Gobel	
Sid Caesar	
Bob Newhart	

Authors and Personalities

Benjamin Franklin	Marion Hargrove
Mark Twain	Abraham Lincoln
Don Marquis	Joel Chandler Harris
Robert Benchley	Edward Lear
Joe Miller	O. Henry
Damon Runyon	Gilbert and Sullivan
Artemus Ward	Franklin P. Adams
Bret Harte	Lewis Carroll
Ogden Nash	Cornelia Otis Skinner
Ludwig Bemelmans	James Thurber
T. A. Daly	George Papashvily
Booth Tarkington	Clarence Day

Activity 5. Individual and group projects. Students read individually in both poetry and prose. Reporting on outside reading was directed toward sharing humorous passages or poems, rather than formal written reports or reviews. Individuals or small groups undertook research projects on topics suggested by the Name-Game list or on such topics as The History of the Animated Cartoon, Comic Books in America, Humor in Early America, Changing Styles in Humor, Slang and Humor, The Effect of TV on Leisure Reading.

Activity 6. Reading paperbacks. Since one of the difficulties with a unit such as humor is paucity of supplementary reading materials, the use of paperbacks was important. A number of the titles which proved suitable are noted below.

Carroll. *Alice in Wonderland*
Benson. *Junior Miss*
Day. *Life With Father*
Gilbreths. *Cheaper by the Dozen*
Twain. *Tom Sawyer*
Forbes. *Mama's Bank Account*

Skinner and Kimbrough. *Our Hearts Were Young and Gay*

Dolson. *We Shook the Family Tree*

Allen. *The Mudhen* and *Mudhen and the Walrus*

Felsen. *Bertie Comes Through* and *Bertie Makes a Break*

Writing

Activity 1. Writing a personal essay a la Benchley. The two selections in the anthology by Robert Benchley, "Why I am Pale" and "Word Torture," plus the special feature on Benchley entitled "Having a Reading Specialty," stimulated some students to try a personal essay. A few suggested titles were:

Why I Gave Up Water Skiing

Are Science Fair Projects Necessary?

Am I a Slave to the School Bus?

How to Succeed in School Without Trying

Activity 2. Writing limericks. Page 103 of the state-adopted anthology has a directed lesson on writing limericks. After the rhyme scheme and meter were understood, students began by furnishing last lines to limericks. Others wrote complete limericks with such starting lines as:

There once was a boy named_____.

A pretty young girl named_____.

We all know a girl named_____.

Activity 3. Writing anecdotes. Students wrote on funny experiences or embarrassing moments of their lives, striving for a sharp, single effect.

Activity 4. Writing humorous verse and parodies. Such poems as "The Charge of the Light Brigade" and "A Visit from St. Nicholas" lent themselves to parody, especially in the current slang. Students also tried to make up their own "little list" to the Gilbert and Sullivan "I've Got a Little List," which is included in the anthology.

Activity 5. Writing stories and plays. Some capable students wished to write "tall tales" or original stories and plays to read to the class.

Activity 6. Writing reviews of television programs. After viewing a specific comedy show on television, students tried a

serious essay in criticism. They considered the specific parts that were funny, mentioned some of the techniques or devices employed, and tried to identify any parts that tried to be funny but failed.

Speaking

Activity 1. Choral reading. Two of the poems in the anthology have been annotated for choral reading. They are: "Watchdog" by Richard Armour and "Hi, Rover!" by Phyllis McGinley.

Activity 2. Dramatization. One of the selections in the anthology is an adaptation for television of Mark Twain's *Tom Sawyer,* "The Glorious Whitewasher." This was an effective small-group project which enriched the unit and was especially enjoyable to students who like to perform.

Activity 3. Impromptu speeches and round-robin. An effective icebreaker was to have students draw topics at random and make impromptu one-minute speeches. Students also held a round-robin, one student starting a story and then breaking off at an exciting or unusual point, whereupon the next student picks up the narrative and carries on.

Activity 4. A "Gag" clinic. Students wrote original jokes or collected jokes from outside sources. The purpose of the clinic was to help students polish up the "delivery" of their jokes. Tressler and Shelmadine offer the following "Hints on Telling a Joke" in the eighth-grade text, *Junior English in Action, 2* (D. C. Heath):

1. Plunge right into the story.
2. Don't drag out the details.
3. Don't tell the point before the end.
4. Stop when you're through.
5. Don't be the first to laugh at your own story, and don't laugh longer and louder than anyone else, either.

We also added:

6. Don't tell a joke that may hurt or embarrass someone in your audience.

Activity 5. Reviewer's roundtable. This was a roundtable discussion or symposium on current television humor shows. One student discussed a situation comedy; another, a cartoon series; the third reviewed an old-time comedy movie or short subject re-run for today's television audiences. Students tried to identify some of the techniques and devices used and decide how successful they were.

Listening

Activity 1. Listening to recordings. The following selections read in the unit have been recorded as part of the long-playing record, "Many Voices, 2" (Harcourt, Brace):

Selections from Ogden Nash's "Private Zoo"
"The Night the Bed Fell" by James Thurber
"I've Got a Little List" and "The Policeman's Song" by Gilbert and Sullivan

Activity 2. Sharing the fun. Students listened to each other's poems, stories, and sketches. They also shared materials culled from books, magazines, and newspapers. (A humor bulletin board was a very effective addition to this activity.)

Activity 3. Dialect and humor. A special lesson on dialect was presented. This was designed to help students understand that effective use of dialect, the local or provincial variations on standard language, lends warmth, humor, and authenticity to writing, but that dialect can be dangerous and even malicious when it becomes the butt of the humor and a tool for ridicule rather than realism. Readings used were:

"Mia Carlotta" and "Between Two Loves" by T. A. Daly
"Discovered" by Paul Laurence Dunbar
Selections from *The Education of Hyman Kaplan* by Leonard Q. Ross
"Yes, Your Honesty" from *Anything Can Happen* by George and Helen Papashvily (This is in the anthology)
Joel Chandler Harris. The Uncle Remus Stories

Evaluation

1. Have students learned to recognize some of the techniques and elements of humor?

The class was assigned a selection never before read and were asked to pick out examples of such things as exaggeration, wit, surprise, incongruity, humorous characters, humorous situations, or any other elements which might be present.

2. Can students discuss and evaluate television comedy more critically?

   Students were asked to write about their favorite television comedy show. They were to point out the definite elements or characteristics of the show that they favor and to identify any of the techniques of humor discussed in class which the show utilizes. They were asked, also, to indicate their suggestions for improving the show. (This type of evaluation could also be an oral activity, done either as individual reports or group projects somewhat like the Reviewer's Roundtable discussed under speaking activities.)

3. Have students expanded their reading interests during the unit?

   The students were asked to write about or discuss a book of humor they had read during the unit: Although the book may have been written "in fun," were there any serious lessons to be learned about how people act or behave from it? Did the book make fun of specific customs, habits, or certain groups of people? Did any of the incidents, characters, or situations seem familiar or true-to-life?

"The Sober Mood: A Unit on Victorian Literature"*

Twelfth Grade—Honors

Outcomes Sought

1. A conception of "Victorianism" as an approach to life—its influence on the present.
2. An understanding of the spirit and mood of the Victorian Age.
3. An understanding of realism in fiction along with some

*Taught at Florida High School, Tallahassee, by Elizabeth Parker and Dwight L. Burton.

acquaintance with realism as an approach in music and painting.

4. An acquaintance with the major literary figures of Victorian England.
5. Insight into the art and ideas of Thomas Hardy.

Introduction of the Unit

1. The teacher directed a class discussion of "Victorianism"—the class had been assigned the reading of the introduction to the Victorian Age in the literature anthology.
2. The teacher read, and the class discussed, several short excerpts on the Age and Victorianism from various books.
3. The class viewed and discussed a number of pictures, taken from magazines and elsewhere, of Victorian dress, architecture, furniture.

Activities and Procedures

Reading

Activity 1. Reading of a core of short selections illustrating realism in fiction. Realism, since it came into vogue in literature toward the end of the Victorian Age, became an emphasis of the unit. The teacher read orally to the class Stephen Crane's "The Open Boat." Then the class read several short stories in the realistic vein. The students were directed to make a list through the unit of propositions or tenets of realism.

Activity 2. Reading of a core of poems by Tennyson, Browning, Arnold, Swinburne, and Hopkins. All students read and discussed the assigned core of poems. In addition, small groups were assigned to further study of each of the poets and were directed to prepare oral reports to the class.

Activity 3. Reading and comparison of "A Liberal Education" by Thomas Huxley and "The Scientist in Society" by J. Robert Oppenheimer. Students wrote précis of the two selections and compared them in class discussion. (The Huxley essay appears in the currently state-adopted literature anthology for twelfth grade. The Oppenheimer essay was mimeographed from J. Robert Oppenheimer, *The Open Mind,* New York: Simon and Schuster, 1955, pp. 119-146.)

Activity 4. Study of short works and a novel by Thomas Hardy. Reading and discussion of a number of poems (mimeographed) and several short stories by Thomas Hardy preceded the reading of *The Mayor of Casterbridge* in paperback edition.

Writing

Activity 1. The précis. The class reviewed the purpose and nature of the précis and wrote two précis as noted in Activity 3 under Reading.

Activity 2. Propositions or tenets of realism. Each class member compiled a list of propositions or tenets of realism as noted in Reading Activity 1. At the end of the unit each student selected three of these propositions as subjects for a series of three short papers.

Activity 3. Essay portion of unit test.

Speaking

Activity 1. Short talks on *The Mayor of Casterbridge*. After the novel had been read, each class member presented a short talk on a topic such as: Henchard's mistakes; the real reasons for Henchard's downfall; Henchard and Oedipus as heroes; cosmic irony in the novel; the improbability of the plot.

Activity 2. Reports on Victorian poets. Group reports were made on Tennyson, Browning, Arnold, Swinburne, and Hopkins, as noted in Reading Activity 2. These reports took various forms but most included oral reading and playing of recorded readings by professional artists. In addition to the group reports, one individual report on Fitzgerald's translation of *The Rubaiyat* was given. These reports were recorded on tape and played back so that the class could evaluate the reports more carefully.

Activity 3. Class discussion and impromptu oral reading. Of course, class discussion was prominent as various selections were considered. Frequently students were asked to read orally poems or passages under discussion.

Listening and Viewing

Activity 1. Illustrations of Victorian dress, architure, furniture. (See Introduction of the Unit.)

Activity 2. Lectures on realism in painting and music. Guest

specialists presented lectures, illustrated with slides or recordings, on realism in painting and music.

Activity 3. Lecture on reading the novel. Dr. Kellogg Hunt of the English Department at Florida State University delivered a lecture on reading the novel. This served as preparation for the reading of *The Mayor of Casterbridge*.

Evaluation

1. The lists of propositions or tenets of realism and the resulting three short essays served as evaluation of the understanding of realism.
2. Unit test. An objective and subjective test covering the entire unit was given.

(A student suggested an interesting culminating activity which was not carried out because of lack of time. The student suggested that the class record on tape a thirty-minute documentary program on the Victorian Age in literature.)

CHAPTER 8

Articulation

ARTICULATION has been a watchword in educational deliberations the past few years. Attempts to develop an articulated curriculum in English, however, are beset by several problems. The first of these involves the nature of English. Unlike most of the other academic subjects, English is more a network of skills and processes than a body of content. It is impossible to designate at which grade all students will learn certain language skills; research shows that language power does not develop in such a logical and systematic fashion. Furthermore, the linguistic skills are more highly related to factors independent of the school—especially social-economic environment—than are the skills of most other academic subjects. It is impossible in English to allocate phases of the subject to the different years in the fashion of the sciences—general science, biology, physics, chemistry—or mathematics—algebra, geometry, trigonometry, calculus. Since English is a required subject in all grades, the natural selection of students which operates in the higher grades in most other academic subjects is not present. That is, a student who does poorly in ninth grade English continues to take English in higher grades, while a student who does poorly in algebra or geometry is not likely to take trigonometry or calculus.

Despite these problems it is necessary for school English faculties to plan a realistic sequence for the English course. What *is* the difference in English from one grade to the next? Unfortunately, the difficulty of the problem has led some school systems and curriculum groups to shortcut methods. Simple allocation has been resorted to with disturbing frequency. That is, certain selections of literature are doled out more or less arbitrarily for study in the various grades, and various language processes, even items of mechanics, are allocated to given grades. Occasionally, this process of simple allocation supposedly has been given higher sanction through the appointment of a group of

university scholars to do the allocating. Frustration has been the usual result of such shortcut methods with the creation of a neatly-printed syllabus which is of little use in practice.

Factors in Planning a Sequence

The task of working out an articulated program which will serve a given school well is a complex, but not impossible, one. If the nature of the English course is to be determined for each grade level, several factors must be considered together:

1. *The characteristics and needs of students at the various levels.* This is a necessary starting point, despite the current fashion in some schools to consider this approach sentimental and "progressive." This approach is especially useful if a study of student interests leads to some definition of student motivations. For example, *why* are pupils, at certain levels, interested in animal stories, in science fiction? What motivations can be identified which may furnish important keys to the nature of the English program? Naturally it is important to acknowledge that interests can be *created;*

2. *The processes and activities important in communicating for life needs.* Again, it is important to consider the fact that minimum life needs in communication do not include all that *should* be needed;

3. *The nature of language and literature and of the components of effective reading, writing, speaking, and listening;*

4. *Those themes or propositions perennially important in human experience may require a close analysis of the four essential humanistic relationships: man and deity, man and nature, man and other men, man and his inner self.* It is becoming increasingly clear that the most effective means of determining sequence in the English program is to identify for each grade a set of major themes or propositions around which the study of language and literature may be organized.

Procedures in Articulation

Nothing is to be gained when a teacher at any level blames a lower level of instruction for the inadequacies of the students

he meets at the beginning of his course. The good teacher takes his students where he finds them and helps them to improve in terms of their individual needs. He has a competent understanding of the total educational process which a child goes through, with specific information on the content and conduct of courses immediately preceding and following his own level of instruction. Accordingly, the elementary teacher is well acquainted with the program in English in the primary and junior high school grades; the junior high school teacher is accurately informed concerning the program in the elementary grades and in the senior high school; and the senior high school teacher knows intimately typical junior high school and first-year college programs in English. At every level, good teachers are concerned with the total program, are interested and cooperative in designing and carrying out a program which will benefit all students to a degree commensurate with their capacity to learn.

Studies have reported a higher duplication of content in English than in any other field, although progress toward solution of the problem is being made. Membership in national, state, and county professional associations of English teachers has increased; additional counties in Florida have provided supervisors of English, and many local groups have made strides towards coordinating their instructional efforts in English. Much, however, remains to be accomplished.

Teachers who regularly, or even intermittently, attend the meetings of the Florida Council of Teachers of English, the National Council of Teachers of English, or other groups concerned with the program in English develop a comprehension of the total program through association and exchange of information with other teachers. County English councils contribute specifically to the improvement of understanding and the achievement of mutual goals. Within a given locality, whether big city or small town, English teachers who meet together and know one another well, who confer regularly and plan together, coordinate their efforts and inevitably improve the total program of English instruction.

Designing a program for a particular school system involves many people in addition to school teachers and administrators from all levels. Representatives of the cultural agencies in the community (libraries, museums, experimental theater groups,

literary and historical societies, radio and television stations, and motion picture exhibitors) and laymen representing parents, business, industry, organized labor, and the professions can make valuable contributions to the cooperative planning of a course of study. A program should be worked on continuously, for it needs recurring examination and evaluation, and must be flexible enough to provide for alterations that experience in using it proves to be desirable.

College Preparation

Important as is the effort to achieve smooth articulation between the elementary and junior high schools, and between the junior and senior high schools, possibly of greatest concern is the problem of articulation between high school and college. With the increased emphasis in recent years on preparing all students for the demands of the world outside the school, high schools are offering fewer so-called college preparatory courses and more enriched and accelerated courses for superior students, who may or may not be college bound. At the same time there has been a growing trend for colleges, when selecting students for admission, to place greater emphasis on aptitude and achievement tests than on the completion of a specified pattern of subjects.

As the prime necessity for success in college, a student must have developed skills in reading, writing, and thinking to the point that he can profitably engage in the serious intellectual activities that are required of a college student. To supplement the high school transcript showing courses taken and grades received, most colleges rely on scores made by twelfth-grade students taking the Scholastic Aptitude Test of the College Entrance Examination Board, Princeton, New Jersey. Many colleges require students seeking admission to take several Achievement Tests, also administered by the CEEB, one of which is usually the English Composition Test. All Florida high school students take the Placement Tests of the Florida Twelfth Grade Testing Program, one of which is in English.

Since all of the tests mentioned are designed to measure achievement or attainment, rather than the extent to which abilities have been developed by instruction, high schools are not justified in directing their teaching towards the taking of

these tests. In fact, the Trustees of the College Entrance Examination Board issued a statement in their annual *Bulletin of Information* headed, "Special preparation unnecessary," in which they say, "The evidence collected leads us to conclude that intensive drill for the Scholastic Aptitude Test does not yield gains in scores large enough to affect decisions made by colleges with respect to the admission of students. Of the two parts of the test, the verbal part seems almost totally insensitive to drill . . . ." Because the verbal portion of the SAT is of greatest interest to the teacher of English, there follows a brief summary of the kinds of questions used.

1. *Antonyms.* These questions are designed to test the extent of the student's vocabulary. The vocabulary used in this section includes words that most high school students should have met in their general reading, although the words may not be of the kind that students use in everyday speech.

2. *Sentence completions.* These questions require the completion of a sentence in which one or two words are missing. They provide a measure of one aspect of reading comprehension: the ability to select those choices that are consistent in logic and style with other elements in the sentence.

3. *Analogies.* These items test understanding of relationships among words and ideas. Some involve cause and effect relationships; others ask the student to carry an analogy from a concrete, tangible relationship to a more abstract and less tangible one.

4. *Reading comprehension.* Approximately half of the time on the verbal sections of the SAT is devoted to reading comprehension—because it is important for the college student to be able to read with understanding, insight, and discrimination. Reading comprehension is tested at several levels. Some of the questions depend simply on the understanding of the plain sense of what has been directly stated. Still other questions are designed to test the ability to recognize reasonable applications of the principles or opinions expressed by the author. Some of the questions require judgment of what has been read—to observe good and bad

points in the presentation, to recognize how far the author has supported his statements by evidence, and to recognize and evaluate the means used by the author to get his points across.

The one-hour English Composition Test is best described in the booklet, *A Description of the College Board Achievement Tests,* in words addressed to the student:

> The current edition of the English Composition Test consists of two general types of questions—multiple-choice and free-response. The multiple choice questions are intended to test your sensitivity to several aspects of effective expression; the free-response questions are intended to test your ability to form good sentences and paragraphs out of material presented in the test itself.
>
> Answering these two kinds of questions is not the same as writing an essay, but the examiners believe that the student who has had more practice in writing will be able to do better on the test than one who has had little practice. Furthermore, it is known that students with high scores on the test tend to write better essays in college than do those who have low scores. Thus it is apparent that, although the English Composition Test is not a direct measure of writing ability, it does measure the underlying abilities which are developed by actual practice in writing.
>
> The test as a whole tries to appraise three aspects of writing ability: correctness and effectiveness of expression, organizational ability, and taste and sensitivity in the use of language.

The Writing Sample is not graded by the College Board, but is administered as one of their Achievement Tests. The student is given one hour to write an essay on an assigned topic, and copies of the essay, exactly as written, are sent to the colleges where the student wishes to apply. Teachers in senior high schools should note that colleges seem primarily interested in expository writing, in the thoughtful development and interesting treatment of substantial ideas.

A major step in the direction of easing the articulation problem in Florida was made with the founding of a number of junior colleges throughout the state, providing courses comparable to the first two years of a senior institution to which students might transfer and offering further training to those who want more than a secondary education but less than four years of college. Students planning to attend a junior college must be cautioned to work to capacity, to prepare for the time when they will be measured against mature students from a wider geographical area than the community college serves; they should also be advised to obtain a current catalog from the insti-

tutions to which they might want to transfer, so that they can plan first and second-year programs which will include needed requisites for upper-division programs.

Improved articulation has undoubtedly resulted from the establishment of core programs in the high schools and of programs of general education in the colleges. The college student nowadays is rarely asked to select a major field of interest as an entering freshman and required to begin taking courses in his major during his first semester. He is more often invited or required to survey the fields of knowledge in comprehensive courses for a year or two before he settles down to specialization.

High school students who are interested in going to college can be assisted in several ways by their high school teachers. In any school, the teachers will have attended a variety of colleges and will know the opportunities and facilities of these institutions well. They should be on the watch for able students who might be especially apt to profit from a known program offered at a particular college. A teacher's reminiscences about his own college days have power to interest an undecided student in going to college. College catalogs should be accessible in the school library or in the office of a counselor. Eleventh as well as twelfth graders should be encouraged to attend college days, when representatives of colleges come to the schools to talk about their respective institutions. High school students should be encouraged to attend college functions open to them, such as concerts, plays, and lectures, and to participate in college-sponsored events bringing college and high school students together, such as drama festivals, journalism and creative-writing workshops, band clinics, and athletic competitions. High schools should avail themselves of every opportunity to secure speakers or presentations from nearby colleges, so that a close relationship is built up between the secondary schools and the colleges in an area. Clubs such as Future Teachers and Future Farmers can disseminate information about the offerings and requirements of colleges preparing students for various professions. Many colleges have early registration programs, whereby students whose admission has cleared are invited to come with their parents to the college for a day or two during the summar for academic orientation and leisurely registration. Students and parents should be urged to take advantage of these programs.

Worthy of special mention are two means of entering more than two hundred colleges in the United States: early admission and advanced placement. In the first, the student skips his senior year in high school and enters college early; in the second, he is graduated from high school but receives college credit for some of his high school work and thereby enters with advanced standing. The intention of both plans is to allow and encourage superior students who are intellectually and emotionally qualified to move ahead at a rate suited to realizing their full potential early.

An increasing number of high schools now offer some college-level courses or send superior students on a split shift, Saturday morning, or summer-session arrangement, to college campuses for such instruction. The College Entrance Examination Board provides Advanced Placement Tests for any able student to take, but not every college will give college credit for high school work. Almost every college has some plan, however, whereby superior students enter a level of college work suited to their abilities and previous achievement. In many cases, such students skip some introductory courses and begin taking advanced courses in their first year. Able college-bound students should be informed about these opportunities and encouraged to take advantage of them.

High School-College Articulation Programs

Many high schools have arranged active programs of articulation with specific college faculties. The chief value of such programs lies in the greater understanding achieved by college and high school English teachers of the disparities between high school and college and in a team approach to bridging the gap.

Valuable products of specific articulation programs are:

1. Elimination of unnecessary duplication in college courses of high school material.
2. Development of better sequences of course material.
3. Recognition of the elements that are absent from both college and high school programs that should be included on some level.
4. Consideration of the problems faced by a college in the

admission of large numbers of freshmen who do not meet standards of preparation drawn up by the college.

5. Determination of common goals and a greater sense of unity in service.

Specific articulation programs take many forms. Some of these are as simple as meetings of high school and college English teachers. Other programs are fairly comprehensive and extend continuously over a period of years. A few examples of feasible and simple programs are listed:

1. Selected members of a college faculty may visit the high school, observe high school classes, hold discussions with selected high school students, and meet with the high school English faculty to discuss their findings. A return visit could be made by selected members of the high school faculty who would visit college English classes, meet with graduates of their own high school in attendance at the college to discuss the adequacy of their preparation.
2. College faculty members can visit high schools for the purpose of actually teaching a class and getting the feel of a high school classroom. Some high school teachers may be able to do the same thing in college classes, especially on a freshman level to take the pulse of a classroom on another level.
3. Committees from high school and college could meet to discuss in detail the offerings by both institutions in order to bring these offerings more into line.
4. High school courses of study could be reviewed by members of college English faculties for content and emphasis.
5. Field trips could be made by actual high school English classes to college campuses. Such trips could involve a meeting with some college English faculty members, a visit to the college library, etc.

APPENDIX 1

A Checklist

THIS CHECKLIST,* prepared by the Commission on the Curriculum of the National Council of Teachers of English, is designed to be used for evaluating the English program in the junior and senior high school.

During the recent years of ferment in American education, the public schools, always the subject of debate, have come under searching examination. As the course dealing with the fundamental processes of reading, writing, speaking, and listening, and therefore the most generally required course in the school curriculum, English has come under especially sharp scrutiny. A number of organizations, both lay and professional, have been engaged in studying the English curriculum and in making recommendations and proposals at local, state, regional, and national levels. It is a weighty responsibility for individual school faculties to evaluate new proposals and criticism, sometimes conflicting, and to plan programs geared to scholarship and research and to local needs and conditions. In order to aid local schools in this task, the Curriculum Commission of the National Council of Teachers of English appointed a special committee to prepare this checklist. The committee drew on the work of the Commission which has been studying the English program at all school levels since 1945, as well as on many other sources. The questions phrased here reflect modern research and scholarship in the teaching of English and the tested practice of the most successful secondary schools. The Commission hopes that these questions lead local school faculties to the thorough examination of their programs from which all improvement ultimately must stem.

*This checklist was published originally in the *English Journal* for April 1962, and is reprinted by permission of the National Council of Teachers of English. Individual reprints may be ordered at 15c each or $1.50 for 30 copies from the National Council of Teachers of English, 508 South Sixth Street, Champaign, Illinois.

Procedures in Planning the English Curriculum

1. Does the Department of English have a definitely planned, *written* curriculum, though one that permits a reasonable degree of flexibility and adaptation?

2. Has the English faculty formulated clear objectives based on analysis of *all* of the following:

a. Nature of the English language, the forms of literature, and the literary tradition?

b. The communication needs of a literate democratic society?

c. Special community needs and characteristics?

d. Needs, interests, and characteristics of adolescents at various ages?

e. Nature of the components of effective reading, writing, speaking, and listening?

3. Is the English curriculum planned to develop to the maximum the potentialities of all students at each grade level, regardless of ability or of vocational and educational plans?

4. Does the English program through the various grades represent a carefully and realistically planned sequence?

a. Are average expectancies defined for each grade in reading ability, writing ability, insight into language structure, perceptivity in literature, and speaking and listening ability?

b. Does the program take cognizance of the inevitable range in language abilities which will exist in any given grade, and even *within* groups such as "college-bound" students?

c. Do the content and activities in English from grade to grade indicate a gradual increase of maturity? Is unnecessary repetition from one year to the next avoided?

d. Does the program avoid activities and content peripheral or irrelevant to the study of language and literature, e.g., units on occupations, units on dating and manners?

5. Is there provision for communication among English teachers of different levels? For example, are there meetings of junior high school teachers with teachers in "feeder" elementary

schools, or between high school teachers and English teachers in colleges and universities in the area?

6. Is there a consistent effort on the part of the English faculty to keep informed on and to evaluate innovations in curriculum procedures?

a. Has the faculty studied the possibilities of television instruction, team teaching, block scheduling, use of teaching machines and programmed learning, use of lay personnel?

b. Are new departures, such as those listed above, adopted because of their proved value in advancing the objectives of the English program and not merely because of their convenience to the teacher, their efficiency from an administrative point of view, or their potential for saving money?

Teaching Conditions

1. Are the teaching loads of English teachers maintained at a level which makes possible effective teaching of writing—i.e., not more than one hundred students per day?

2. Are teachers given professional freedom in choosing selections of literature for study by their classes and in making other decisions concerning materials and methods to be employed?

3. Are teachers given adequate time for planning their courses and lessons?

4. Are teachers given adequate time for participation in professional activities?

5. Are valuable opportunities for in-service education made available?

6. Are classrooms well-lighted and ventilated and equipped with class libraries, chalkboards, shelves, filing space, and other equipment?

7. Do the teachers have adequate secretarial service and supplies?

8. Are clerical duties, chaperoning, ticket selling at school events, etc., kept at an absolute minimum for teachers?

Literature

1. Is literature study planned so as to give balanced attention to:

a. the student's development through literature—his greater insight into human experience, both of his contemporaries and of the adult world?

b. the student's acquaintance with the literary tradition, defined not merely as his knowledge of titles, authors, and literary periods, but also as his awareness of major ideas which run through literature of all times?

c. the student's understanding of literature as art, of the various genres as art forms?

2. In each of the grades do the students study intensively several major works appropriate for the grade?

a. Is there balance in the program for the several years among the various literary genres—novel, short story, poetry, drama, essay, non-fiction?

b. Is instruction in how to read the genres a part of the work in each grade?

c. Is there a planned effort to develop the student's meaningful command of the terminology used in analyzing and criticizing literature?

3. Are the selections for group study in each grade chosen carefully in terms of their enduring qualities as literature and their appropriateness to student interest and abilities?

a. Do students study works as challenging as they are able to cope with, and at the same time do teachers avoid introducing certain "classics" known to be beyond the level of ability and experience of young people and widely unpopular with them?

b. In heterogeneous classes, do teachers frequently assign different selections for study in sub-groups organized according to levels of student ability?

c. In programs in which students are sectioned by ability, do the works studied at each ability level usually differ? In

the approach to selections are inevitable differences among pupils within each level taken into account?

4. Is the anthology-textbook, if one is used, regarded as a resource rather than as a course of study?

a. Are paperbound books and supplementary hardbound books used extensively?

b. Are the study aids in the anthology-textbook used discriminately and analyzed for their soundness and appropriateness for given classes?

c. Are teachers free to determine the organizational pattern of the literature program no matter what pattern is followed in the adopted anthology-textbook? For example, is a twelfth-grade teacher free to use some other organizational pattern even though the textbook-anthology may present a chronological survey of British literature?

5. Are organizational patterns of the literature program in each grade determined in terms of the age levels and ability levels of classes?

a. Are different organizational patterns—types, topics, themes, etc.—frequently followed in classes of different levels of ability within the same grade?

b. Do the organizational patterns promote an emphasis on experience with literature rather than information about literature?

6. Is extensive individual reading a definitely planned part of the literature program?

a. Are students given guidance in working out individual reading designs and in choosing books for individual reading?

b. Is individual reading frequently related to the classroom units of study in literature?

c. Are the individual reading requirements planned according to the ability levels of students so that able students are challenged and weak students are not given impossible tasks?

d. Is variety maintained in the ways in which students discuss

and report on their individual reading so that personal judgment and evaluation of literary worth are encouraged?

e. Is there available a generous supply of books which meet the real interests of adolescents?

f. Do students have ample opportunity for individual use of of the library?

7. Does the literature program reflect a balance in approaches to literature and in classroom procedures, avoiding such practices as over-emphasis on enforced memorizing of verse, isolated defining of literary terms, strained or forced correlating of literature with history or other disciplines, over-emphasis on paraphrasing or on seeking "morals"?

Reading

1. Is instruction in reading and study skills an integral part of the curriculum in all subjects?

2. Does the program give attention to improvement of vocabulary and of techniques of word recognition?

a. Are needed concepts and word meanings developed through pre-reading experiences?

b. When necessary, is the pupil given help in developing his basic sight vocabulary?

c. Are all techniques of word recognition—phonetic analysis, structural analysis, use of context clues—given attention?

d. Does the vocabulary-building program emphasize the development of skills of word attack and the relation of meaning to the pupils' background of experience in order to avoid mere verbalization?

3. Does the program aid students in improving the various skills necessary for comprehension in reading, e.g., reading to follow directions; reading for details; reading for main points or ideas; reading to select data bearing on a question or problem; reading to determine relationships; reading to organize; reading to evaluate or criticize; reading to compare or contrast; reading for implied meanings; reading to form sensory impressions; reading maps, graphs, charts, tables, etc.; and skimming?

4. Is the school library adequate to support the reading program?

a. Does the library meet the standards of the American Library Association?

b. Do teachers and librarians plan cooperatively for pupil instruction in the use of the library?

5. Is there available for each classroom an abundant supply of reading materials of interest to students and appropriate for a wide range of reading achievement levels?

a. Do teachers assign reading materials appropriate to the achievement, interest, and maturity of the individual pupil?

b. Are pupils encouraged to broaden their reading tastes from one type of book to other types, from one field of interest to other fields, and from one level of maturity to a higher level?

c. Does the program build a habit of out-of-school, non-assigned reading for additional learning and for pleasure?

d. Are magazines and newspapers an important reference for class assignments? Do pupils understand the role of periodicals in our society? Do pupils know how to read them efficiently and critically?

Writing

1. Is provision made in the English program for an adequate amount of motivated writing suited to the ability of individuals within the class?

a. Is a reasonable amount of writing (*some* sustained writing every week) a definite part of each year's program?

b. Is practice afforded both in rapid writing (such as that required in examinations) and in meticulously planned, prepared, and revised writing representative of each student's best effort?

c. Is most student writing intended for a specific group of readers (usually classmates, seldom the teacher alone)?

2. Does the curriculum provide specifically for the various

type of writing likely to be of greatest usefulness to students now and later?

a. Is writing on various kinds of subjects planned according to some sort of sequence with more mature thinking and reflection to be expected as pupils progress through the the grades?

b. Are assignments given requiring, at various times, treatment in expository, descriptive, narrative, and argumentative prose, and in appropriate combinations of the four types?

c. Is sufficient practice given in "practical" writing, e.g., writing examinations, writing friendly and business letters, writing simple reports? For the writing of reports, is instruction offered in the proper use of source materials?

d. Is imaginative or personal writing, often called "creative writing," encouraged in all students, with special provisions made for those who are high in interest or aptitude? Are principles that are sometimes treated only in units in creative writing, such as choice of effective verbs and avoidance of clichés, a part of all instruction in writing?

e. Is the inclusion of "research" or "library" papers in the upper years carefully considered in the light of their usefulness for the students concerned?

f. Are topics for compositions, even though adhering to a pattern, sufficiently individualized to encourage and challenge each student to do his best possible work on topics of interest to him? Are the different interests and rates of development of the two sexes taken into consideration in the composition program?

3. Is writing related to other parts of the course in English?

a. Do certain of the topics for composition arise naturally from the class's current study of literature and language?

b. Are principles learned in the study of language applied, as appropriate, to student writing?

c. Are students given practice in writing words that they have only recently encountered?

d. Are superior students encouraged to try out in their own writing some of the methods of organization, methods of development, and stylistic devices they have observed in professional writing?

4. Does instruction cover all important aspects of composition?

a. Is special stress placed on the importance of content, with clear realization that accuracy in mechanics is almost useless unless the student has something to say?

b. Is clear thinking emphasized?

c. Are students taught to organize ideas clearly, elaborating and illustrating with care? Are they taught the nature of the paragraph and its relationship to the total organization of the composition?

d. Is instruction given in choice of precise and effective words and in variety and clarity in sentence structure? Are able students made conscious of elements of style?

5. Is student writing evaluated consistently for specific elements stressed in each particular assignment?

a. Does evaluation take into account content, clarity of thought and organization, and then sentence structure, word choice, usage, spelling, punctuation, and capitalization?

b. Does evaluation include constructive comment first, and then suggest specific means of improving the composition? Is evaluation based upon the understanding that the person who marks a paper has a unique opportunity to provide for individual differences? Does the evaluation lead to a desire on the pupils's part to try again?

c. Does the teacher emphasize a few elements at a time, recognizing the difference between proofreading and teaching?

d. Are grading standards progressively higher for each year?

e. Is opportunity provided for teachers to compare their standards of evaluation?

6. Is the writing program intended to give students practice not only in the development of a useful skill of communication, but also in the development of ideas, the examination of their own ideas, the expansion of their horizons, the enrichment of their lives, and the use of language to inform, persuade, clarify, describe, narrate, and give pleasure?

7. Is the student made responsible for judging his own composition, and for proofreading *before* he asks anyone else to read it?

Language

1. Is study of the English language included in the curriculum because of its cultural value as well as its practical usefulness?

a. Is the realization clearly expressed that language is a uniquely human possession and that study of man's developing use of language sheds light upon man himself?

b. Are the practical applications of language taught as positive principles rather than negative prohibitions?

2. Is room provided in the curriculum for presentation of basic linguistic knowledge according to the ability of indivdual pupils to profit from such instruction?

a. Are students familiarized with the role of language in modern life?

b. Do students learn, through study of the history of the English language and study of current usage, that language is constantly changing and that "right" and "wrong," with reference to language, are only relative terms? Do they learn that "wrong" means either unclear or out of harmony with current practice of educated Americans?

c. Do students learn the particular types of symbols that English uses, including the sentence patterns, form classes, function words, and patterns of intonation characteristic of our language? Is such instruction constantly adjusted to the known ability of individual pupils?

d. Do students learn something about the backgrounds of many words and about the changes in meaning that words

may undergo? Do they recognize the extensive use of metaphor in daily language?

3. Does the curriculum reveal the influence of twentieth-century studies of the language and of the ways in which language is learned?

a. Does the program in grammar recognize the most pertinent and generally accepted findings of modern grammarians so as to avoid such old misconceptions as "A sentence is a group of words expressing a complete thought," stressing rather the use of modification in the expression of increasingly complex ideas as maturity in thinking develops?

b. Is the study of grammar never permitted to degenerate into exercises in identification and terminology?

c. Is inductive rather than deductive presentation of grammatical principles recommended? Are "parts of speech" or "form classes," for instance, taught mainly through specific and tangible illustrations rather than through abstract definitions?

d. Does the curriculum emphasize sentence building rather than concentration on sentence analysis?

e. Are truths of modern usage taught rather than such untruths or half-truths as those about splitting infinitives, ending sentences with prepositions, and using *shall* and *will*?

f. Do students learn how punctuation is related to both grammar and intonation?

g. Do students learn such basic principles of semantics as these: a word is not a thing; meanings of words change with time ($democracy^{1800}$ is not the same as $democracy^{1962}$) and with place ($democracy^{USA}$ is not the same as $democracy^{USSR}$); "loaded," or emotional, words are likely to affect a reader or listener differently from unemotional words?

4. Instead of attempting to offer a complete and repetitive course in grammar each year, do teachers concentrate on selected trouble spots?

a. Does the curriculum designate certain areas for major con-

centration each year and grant individual teachers freedom to alter the emphasis and make additions or deletions as need arises in their classes?

b. Is there constant differentiation of program and of levels of abstraction suitable for pupils of different levels of ability?

5. Is there a consistent program for improvement of spelling? of punctuation? of usage?

Speaking and Listening

1. Do the English teachers accept their responsibility to include instruction in speaking and listening as part of the English program?

a. Does the program include instruction in how to improve speaking and listening as well as practice in using these skills?

b. Are criteria for evaluation of speaking and listening experiences developed and accepted by the students?

c. Are strong points mentioned before adverse criticism is introduced?

2. Is the instructional program in speaking and listening based on the communication of ideas?

a. Does each speaking and listening assignment have a purpose clearly defined in the minds of both speaker and listeners?

b. Is the speaker encouraged to consider carefully the basic elements of (1) content, (2) organization, and (3) appeal in planning each speech?

c. Are students encouraged to take mental notes of new or challenging ideas?

d. Can listeners distinguish between main ideas and supporting details?

e. Is the value of what is communicated the first criterion for evaluating the success of the assignment?

f. Is the student held to a high standard of accuracy in his reporting of what he hears, sees, and reads?

3. Do speakers and listeners understand the basic organizational patterns of expository speeches? Is experience given in planning and detecting the attention-getting opening, the statement of purpose, the main points of the argument or topic, the final summary or conclusion?

4. Is instruction in the important forms of public and private speech included in the program, e.g., the interview, informal and formal discussions and debates, platform speaking, and oral interpretation of literature?

5. Is help given to pupils in overcoming common problems in speech delivery?

a. Are pupils free of extreme deviations from the normal speech patterns?

b. Are pupils pleasant in their speaking and listening associations with others, e.g., is the pupil's voice lively, varied, clear, and comfortable to listen to? Is he free from distracting and annoying body mannerisms? Does he respect the interests and concerns of others? Does he listen actively to others and contribute his share to the discussion?

c. Are pupils poised and free from anxiety in speech situations? Are they helped to become so by emphasis upon the idea that they are sharing with the class?

6. Are pupils given instruction in how to understand and evaluate radio, motion pictures, and television?

a. Are the devices of advertising studied as forms of persuasion?

b. Is a multi-media approach used at times, e.g., are television, motion pictures, and recordings used along with literature so that the several media may be compared as art forms?

c. Are standards for viewing motion pictures and television programs discussed in class?

Nature of Classroom Instruction

1. Does the English course in each grade provide for coordinated attention to reading skills, literature, writing, language study, and speaking and listening skills?

a. Though one aspect of the subject may be stressed at any given time, are the various facets related as much as possible? For example, is grammar studied in conjunction with writing or speaking rather than in isolation?

b. Does each teacher develop units and lessons according to some definite overall plan and a framework of objectives?

c. Does a considerable part of the instruction center on ideas significant to students at given ages rather than on isolated processes or trivial activities?

2. Is there a realistic provision for differences in ability, goals, and cultural values among students?

a. Is there provision for these differences in the assignments given and the units and courses of study planned?

b. Is there an attempt to motivate students of various levels of ability through the setting of differentiated goals and levels of achievement?

c. In programs in which students are sectioned according to ability, are the courses planned specifically for the different levels of ability, or is essentially the same course followed merely with minor quantitative adjustments or at a slower pace? Is there recognition of the fact that all sections are groups of "unique" individuals?

d. Is college preparation in English planned in view of the current facts concerning college entrance tests and needed preparation for college work, or is it an excuse for a lock-step program of drill and memorization?

3. Are adequate materials of instruction available and used?

a. Are the textbooks supplemented by a variety of other materials rather than slavishly followed as a course of study?

b. Are films, filmstrips, recordings, and other audio-visual aids available for use on a flexible basis?

4. Do the members of the English faculty check their programs and procedures against the research and scholarship in the field?

a. Do the teachers actively participate in local, state, and national organizations for English teachers?

b. Are professional publications for teachers of English referred to regularly?

c. Do the English teachers regularly meet for exchange of ideas?

d. Do the English teachers themselves condemn unsound procedures and tactfully urge their colleagues to professional improvement?

Evaluation

1. Do the English teachers have access to data from a systematic school-wide testing program, or their own testing program, which includes standardized tests of reading and language skills as well as of general intelligence?

2. Do the English teachers have a part in choosing any standardized tests in order to make sure that the tests are appropriate to the objectives of the English program?

3. Is evaluation of achievement in English broadly based?

a. Are standardized tests interpreted cautiously as group rather than as individual measurements?

b. Are standardized tests supplemented by various other methods for evaluating student progress, e.g., teacher-made objective tests, subjective examinations, teacher observation, analysis of writing and of reactions to literature, questionnaires, checks on student choice of individual reading?

3. Is evaluation of student progress a constant part of classroom teaching rather than something relegated to the examination period or testing program?

4. Is evaluation of student progress and achievement and the judgment of excellence in the individual classes geared to a multiple standard which takes account of different levels of ability?

5. In evaluating the competence of individual teachers, does the school administration avoid a heavy emphasis on student performance on standardized tests?

6. Do the English teachers themselves establish the criteria and standards for judging each other's performance?

7. Does the department occasionally evaluate its total program, using some such checklist as this one? Is administrative cooperation requested and made available for such evaluation?

APPENDIX 2

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Literature

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American Book Company, 55 Fifth Avenue, New York 3, New York

Appleton-Century-Crofts, Inc., 34 West 33rd Street, New York 1, New York

A. S. Barnes & Company, 11 East 36th Street, New York 16, New York

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APPENDIX 3

Films, Filmstrips, and Filmslides for Teaching English

BOTH THE UNIVERSITY of Florida and Florida State University, as one of their educational services, offer films on a loan rental basis to qualifying schools and organizations. The Florida Cooperative Film Library of the General Extension Division of Florida at the University of Florida functions as a film rental agency. At Florida State University the Audio-Visual Center is responsible for this service.

Catalogs describing all films available from these two sources may be obtained on request. *The Florida Cooperative Film Library Catalog* and its most recent supplements are available from the General Extension Division Film Library, 707 Seagle Building, University of Florida, Gainesville. The most recent issue of *Educational Films,* a guide to the educational films available for rental through the Florida State University, may be obtained from the Audio-Visual Center, Florida State University, Tallahassee, Florida.

These catalogs give the titles of the films alphabetically, the rental costs, the age groups for which they are suitable, and a brief annotation of the contents.

Film users should use only the current issues and supplements of catalogs. Previous catalogs should not be used and should be destroyed. Titles not listed in current publications are not presently available.

Instructions for renting, using, and returning films are given in the catalogs and should be followed meticulously to ensure the most effective use of the materials and to prevent loss and damage.